



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

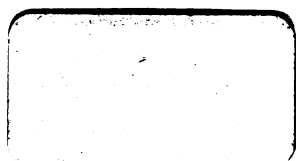
About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

Harvard College
Library



Susan Morse Hilles
Fund



This

... is an authorized facsimile made from the master copy of the original book. Further unauthorized copying is prohibited.



Books on Demand® is a publishing service of UMI®. The program offers digitally scanned, xerographic reprints of more than 152,000 books that are no longer in print.



The primary focus of Books on Demand is academic and professional resource materials originally published by university presses, academic societies, and trade book publishers worldwide.

UMI® Books on Demand

From:ProQuest
COMPANY

**300 North Zeeb Road, Ann Arbor, Michigan
48106-1346 USA**

800.521.0600 734.761.4700 www.umi.com

Printed in 2005 by xerographic process on acid-free paper.

BLACK FOLK IN ART SERIES

Emancipation and the Freed in American Sculpture

A STUDY IN INTERPRETATION

By

FREEMAN HENRY MORRIS MURRAY

*Introduction by John Wesley Cromwell, A. M., Secretary of
the American Negro Academy and author of
"The Negro in American History"*

PUBLISHED BY THE AUTHOR
1733 7th STREET, N. W.
WASHINGTON, D. C.
1916

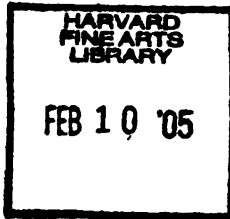
FAL-LC

N

8232

.m87

1916



Hilles Fund

Copyright, 1916
by Freeman H. M. Murray

~~64837~~

~~M 730~~

~~M 90e~~

~~.2~~

PRESS OF
MURRAY BROTHERS, INC.
WASHINGTON, D. C.

To DELILAH

my devoted wife, and to my scarcely less devoted family, of sons, daughters, and brother, without whose encouragement and cooperation it would not have been possible for me to have accomplished the modicum herein indicated, this little book is affectionately dedicated.

CONTENTS

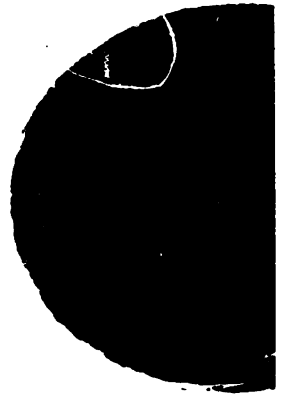
	PAGES
PREFACE	xvii
INTRODUCTION	xxv
TOPICS	
Powers' Greek Slave	1
Freedom, on the National Capitol, by Thomas Crawford	3
The Libyan Sibyl, by William Wetmore Story	5
The Freedman, by John Quincy Adams Ward	12
The Freedwoman, by Edmonia Lewis	20
Emancipation, figure, Detroit, by Randolph Rogers	24
Emancipation, group, Washington and Boston, by Thomas Ball	26
Emancipation, group, Edinburgh, by George E. Bissell	32
Emancipation, panel, Cleveland, by Levi T. Scofield	37
Proposed Lincoln Memorial, by Clark Mills	39
Summary — Emancipation groups and figures	43
Emancipation, group, by Meta V. Warrick Fuller	55
The Beecher Monument, Brooklyn, by John Quincy Adams Ward	66

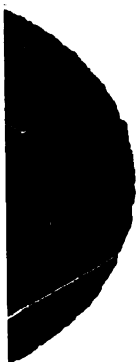
CONTENTS

Mortar Practice, group, Cleveland, by Levi T. Scofield	71
The Navy, group, Brooklyn, by Frederick Mac-Monnies	73
Powell's picture, The Battle of Lake Erie	79
Stalwart Negroes in Art	80
The Cumæan Sibyl, by Elihu Vedder	82
Africa, statuette, at the National Capitol, by Randolph Rogers	87
Africa, group, New York City, by Daniel Chester French	92
The Harriet Tubman Tablet, Auburn, N. Y.	102
The Douglass Monument; Rochester, N. Y.	106
The Democracy of Childhood, group, Waterbury, Conn., by George E. Bissell	109
The Attucks Monument, Boston, by Robert Kraus	114
Faithful Slaves Monuments	117
Peace, group, Indianapolis, by Bruno Schmitz	120
Sculptors from the South and Black Folk	128
Black Folk in the Sculpture at the Centennial	132
Ethiopia, and Toussaint L'Ouverture, by Anne Whitney	136
The John Rogers Groups	143
The Shaw Memorial, Boston, by Augustus Saint-Gaudens	164
Hopes of the Future, figures in group at the Panama-Pacific Exposition, by A. Stirling Calder	175

CONTENTS

APPENDIX	.	.	.	.	.	.	183
NOTES	.	.	.	.	.	.	193
POSTSCRIPT	.	.	.	.	.	.	225
INDEX	.	.	.	.	.	.	227





ILLUSTRATIONS

.

1

.

.

.

.

.



ILLUSTRATIONS





ILLUSTRATIONS

1. **The Greek Slave, statue, by Hiram Powers**
From an engraving by W. Roffe
2. **Freedom, statue, on Dome of the National Capitol,
by Thomas Crawford**
From a picture of the plaster cast
3. **The Libyan Sibyl, statue, by W. W. Story**
From an engraving by E. W. Stodart
4. **The Freedman, statuette, by J. Q. A. Ward**
From a photograph loaned by the sculptor's widow
5. **The Freedwoman (or Freedom), group, by Edmonia
Lewis**
From photograph loaned by Mr. G. W. Forbes (See p. 225)
6. **Military Monument, Detroit, by Randolph Rogers**
From a photograph presented by Mr. Francis H. Warren
7. **Emancipation, figure, on Military Monument, Detroit,
by Randolph Rogers**
Detail of photograph (See under 6)
8. **Emancipation, group, Washington and Boston, by
Thomas Ball**
From heliotype in official descriptive booklet
9. **Emancipation, group, Edinburgh, Scotland, by George
E. Bissell**
From a photograph loaned by the sculptor
10. **Emancipation, panel, in base of Military Monument,
Cleveland, by Levi T. Scofield**
From a photograph loaned by the sculptor

ILLUSTRATIONS

11. **Proposed Lincoln Memorial, designed by Clark Mills**
From a photograph loaned by Mr. Henry A. Vale
12. **Emancipation, group (front view), by Meta Vaux Warrick Fuller**
From a photograph presented by the sculptress
13. **Emancipation, group (side view), by Meta Vaux Warrick Fuller**
From a photograph presented by the sculptress
14. **The Beecher Monument, Brooklyn, by J. Q. A. Ward**
From a photograph by the Detroit Photographic Co.
15. **Figure on the Beecher Monument, Brooklyn, by J. Q. A. Ward**
From a photograph loaned by the sculptor's widow
16. **Mortar Practice, group, on the Military Monument, Cleveland, by Levi T. Scofield**
From a photograph loaned by the sculptor
17. **The Navy, group, on Soldiers' and Sailors' Memorial Arch, Brooklyn, by Frederick MacMonnies**
From a picture in "Brush and Pencil" (discontinued)
18. **Jane Jackson, painted from life by Elihu Vedder**
Electrotype by courtesy of the Houghton Mifflin Company, publishers, and the sculptor
19. **The Cumæan Sibyl, bronze bust, by Elihu Vedder**
Electrotype by courtesy of the Houghton Mifflin Company, publishers, and the sculptor
20. **Africa, figure, on door-frame at the National Capitol, by Randolph Rogers**
From a photograph made and presented by Mr. Fred A. Fowler
21. **Africa, group, in front of the Custom House, New York City (front view), by Daniel C. French**
From a photograph presented by the sculptor
22. **Africa, group, in front of the Custom House, New York City (side view), by Daniel C. French**
From picture in the Century Magazine by permission

ILLUSTRATIONS

23. **The Harriet Tubman Tablet, Auburn, N. Y.**
From picture in the official descriptive booklet
24. **The Douglass Monument, Rochester, N. Y., by Sidney W. Edwards**
From photograph loaned by Mr. John W. Thompson
25. **Military Monument, Waterbury, Conn., by George E. Bissell**
From a photograph made for the author
26. **The Democracy of Childhood, group, on Military Monument, Waterbury, Conn., by Geo. E. Bissell**
From photograph made for the author
27. **The Attucks Monument, Boston, by Robert Kraus**
From picture in official descriptive booklet
28. **Bronze Panel on Attucks Monument, Boston, by Robert Kraus**
From picture in the official descriptive booklet
29. **Faithful Slaves Monument, Fort Mill, S. C.**
From picture presented by Mr. C. S. Link
30. **Peace, group, on Military Monument, Indianapolis, by Bruno Schmitz**
From photograph by the Detroit Photographic Co.
31. **War, group, on Military Monument, Indianapolis, by Bruno Schmitz**
From photograph by the Detroit Photographic Co.
32. **L'Depart, group, on the Arc de Triomphe, Paris, by Fr. Rude**
From a photograph
33. **The Army, group, on Soldiers' and Sailors' Memorial Arch, Brooklyn, by Frederick MacMonnies**
From picture in "Brush and Pencil" (discontinued)
34. **L'Africaine, statue, exhibited at the Centennial Exposition, by E. Caroni**
From picture in Sandhurst's book, "The Great Centennial"

P R E F A C E

This monograph is chiefly the expansion of papers which were read as lectures (illustrated by lantern slides) at the Summer School and Chautauqua of the National Religious Training School at Durham, N. C., in 1913. Some of the matter has also appeared in the A. M. E. Church Review.

The expansion consists in the insertion of additional comment and explanation concerning the sculptures that were originally dealt with in the papers, and the inclusion of a few additional works more or less related to the subject in hand. A few foot-notes and references have been added and several somewhat extended notes have been placed at the end. In general, it has not been indicated what besides the notes are the additions and what the original matter.

When preparing the manuscript for printing as a monograph, some changes in the wording were made in order to render the forms of expressions less direct and didactic.

PREFACE

These alterations were perhaps not made as thoroughly and consistently as they should have been.

Under the general title, "Black Folk in Art," I am gathering and arranging materials which I hope to publish in the form of other monographs. The plan contemplates covering the portrayal of Black Folk in art, and also their contributions to art, in ancient and in modern times. Concededly this is an ambitious undertaking. But surely it is a work that should be done, or at least begun, by somebody. Seemingly, this monograph is published out of its proper chronological order, but a beginning had to be made somewhere, and, for reasons that need not be gone into, the phase of the matter treated herein seemed most nearly ready.

It will be observed that the sub-title to this monograph reads: "A Study in Interpretation." That indicates one of the chief purposes that I have in view; and, notwithstanding a great deal of present-day prating about "art for art's sake," it is my intention to stand with those who hold that the most important feature of art is *what* is portrayed; agreeing with Tuckerman's dictum, "The first requisite [in art] is to have something worth saying."

The great Ruskin has said: "Art's value is to state a true thing or to adorn a serviceable

PREFACE

one." I think that, for certain occasions, Ruskin would not have objected to a little expansion of this to make it read: "Art's value is to state a true thing or *to suggest a true thought*," etc. Certainly, that is Art's power, if not its chief value. Hence, when we look at a work of art, especially when "we" look at one in which Black Folk appear—or do not appear when they should,—we should ask: What does it mean? What does it suggest? What impression is it likely to make on those who view it? What will be the effect on present-day problems, of its obvious and also of its insidious teachings? In short, we should endeavor to "interpret" it; and should try to interpret it from our own peculiar viewpoint.

It is because of my conviction of the importance of interpretation and analysis—for what purports to be serious art, at the least—that I have imposed my own views so freely herein. Yet other opinions and interpretations have been liberally quoted.

This matter of interpretation, and also regard for the contents of, as well as for the omissions from, art works, is especially important as to sculpture, because sculpture more frequently than painting serves higher purposes than that of mere ornament or of the mere picturing of something. Often it is

PREFACE

designed to commemorate some individual or some event, or, particularly in the group form, its main purpose is to "say something." The fact is, nearly all sculptural groups, and a considerable number of individual statues, are based on some purpose beyond mere portraiture or illustration. Moreover, these commemorative and "speaking" groups generally stand in the open, at the intersections of the highways and in the most conspicuous places. We cannot be too concerned as to what they say or suggest, or what they leave unsaid.

We can hardly press too strongly the importance of careful, perspicacious interpretation. I am convinced that, for Black Folk — in America, at least — this is of paramount importance. Under the anomalous conditions prevailing in this country, any recognition of Black Folk in art works which are intended for public view, is apt to be pleasing to us. But it does not follow that every such recognition is creditable and helpful; some of them, indeed, are just the opposite. It is my purpose herein, to indicate, as well as I can, what I think are the criteria for the formation of judgments in these matters. It is not expected that the views herein stated will meet with unanimous approval. That is not important. If, however, the discussions and attempted analyses herein, tend to encourage or

PREFACE

to initiate, in other persons, candid statement and critical analysis in the matters now under consideration, one of my main purposes will be accomplished.

It is perhaps not necessary to go further than simply to point out, that, what I have tried to stress herein — interpretation — is different from technical criticism. At the present time and for the present purpose, interpretation — which includes: intention, meaning, effect — is of such paramount importance, that I would not wish to distract attention from it by extensive technical criticism, even if I felt myself competent to indulge in such criticism.

I wish that it were possible to state my indebtedness, and fully to express my gratitude, to the many persons who have given assistance and encouragement in this work. Some acknowledgments are made in the text and the notes and in connection with the pictures; but the full extent of my indebtedness is seldom indicated.

Very deeply am I indebted to Professor John W. Cromwell of Washington, D. C., who will contribute an Introduction, and who has not only given me valuable advice, criticism, and encouragement, but has also looked over

PREFACE

the proofs of the most of the pages as they were put into type. In justice to Professor Cromwell, however, it should be stated that very few, if any, of the errors, typographical and other, that have gotten into the printed pages, were in those proofs that passed under his trained eye.

I am also deeply indebted to Mrs. M. V. Warrick Fuller, sculptress, of Framingham, Massachusetts, whose intelligent helpfulness, and whose knowledge in matters pertaining to art and art works, have been constantly at my service.

Scarcely less than to the persons just mentioned, I am indebted to the Reverend Doctor Horace Bumstead, retired president of Atlanta University, whose assistance, rendered in so many ways, deserves far greater recompense than this mere acknowledgment.

Among others whose assistance has been of especial value, the following persons, who, I believe, are not mentioned in the text nor in the notes, come to mind: Mr. A. D. Hervilly of the Metropolitan Museum of Art, New York City; Mr. H. D. Lydenburg of the New York Public Library; Mr. Herbert Putnam, Librarian of Congress and Mr. George F. Bowerman of the Public Library, Washington City, and their courteous assistants; Mrs. Geraldine L. Trotter of the Boston Guardian;

PREFACE

Professor R. R. Wright of Savannah, Georgia; and Mrs. Mae P. Smith Johnson of Jersey City; and also the "World's Work," magazine. There are others whose assistance has been of value mainly in phases of the work not strictly covered by this monograph.

As to the illustrations, it should perhaps be stated that the reproductions herein are not to be regarded as indicative of the artistic and technical merits or demerits, actual or relative, of the various works of art which are pictured; this, if for no other reason, on account of the diversity of sources on which I have been obliged to draw. In most cases, all that may be claimed is, that the picture indicates more or less sufficiently the general form and appearance of the figure, or group, or panel under consideration.

The work of locating and securing the pictures has been by far the most difficult and trying part of the undertaking; and the gratifying measure of success which has been attained is very largely due to the generous assistance of the persons whom I have named in this preface and elsewhere herein, and to a few others who have given me numerous fruitful clues.

Finally: it may partially explain some matters connected with the arrangement and "make up" of this book, which otherwise

PREFACE

might be puzzling, if I state that the gathering of materials and the "expansion" of the original papers have continued while the matter herein was being put into type (by my own hand, during spare hours) for more than a year.

F. H. M. M.

*Washington, D. C.,
July, 1916.*

INTRODUCTION

"Black Folk in Art" suggests at once a study, a field of investigation and interpretation, unique and of absorbing interest. Whether in an objective or in a subjective sense its appeal is not controversial but is mainly addressed to the sensibilities of taste and beauty. As a theme, it is an evolution rather than one primarily for elaboration or analysis, for observation or for generalization.

"Emancipation and the Freed in American Sculpture" became a subject for contemplation with the author only after beauties from the general viewpoint of Black Folk in Art had for many years engaged many of his leisure moments. During this time he was widely known as newspaper correspondent and editor, and as a contributor to several magazines. In the pursuit of his art studies in the realm of the Christ Child in art, there were incidentally brought to his attention, in pictures and in book illustrations, certain portrayals of the Biblical event known as the

INTRODUCTION

"Adoration of the Magi," from which portrayals there were omissions of proper representation of the darker races. These omissions excited his protest, which protest was first set forth in magazine articles, and later in illustrated lectures. Gradually the field was broadened until his articles and lectures covered more or less completely the whole range of the portrayal of Black Folk in Art.

The next step was the desire to put into permanent form the results of his observations and inquiries, supplemented by his own opinions on such phases of the subject as seemed appropriate. . In short, he resolved to attempt the publication of a series of monographs under the general title, "Black Folk in Art." The present monograph, "Emancipation and the Freed in American Sculpture," is the first fruit of that resolve.

So far as the undersigned is aware, there has been no similar literary venture in this particular field; yet one would hesitate to present the results of even so unique a study to a public already overburdened with an abundance of literary material of one sort and another in the absence of an unmistakable demand. But Mr. Murray has made the attempt, and has done the work with such ability as to render a conspicuous public service. Judging from this initial success, the

INTRODUCTION

succeeding works of this series will be anticipated with increasing interest.

In the investigation of his subject, Mr. Murray was brought into correspondence with artists both of this country and of Europe, and also with men and women whose personal acquaintance with artists (some of them no longer living) enabled these persons to give the key to the interpretation that the individual viewpoint of the artist and the environment supplied. By pursuing this plan of ascertaining the facts relative to the subject of his interest, along with the usual methods of reading and investigating, he acquired a comprehensive knowledge of art and art values and their subtle relations. His studies along these lines eventually made him an art critic. Step by step he was led onward until he had made not only a survey of whatsoever embraced the Freed in American sculpture, but as well, an exhaustive and intensive study. The works of art covered by this survey were produced in the period extending from the days of Emancipation, through Reconstruction, to the threshold of the second decade of the present century—almost two generations.

The undersigned, having been privileged with the opportunity of reading the advanced sheets and having been consulted by the

INTRODUCTION

author at different stages in the progress of his work, has no hesitation in declaring that the wide range of the investigations pursued, the patient and exhaustive researches, the expert knowledge, the critical judgment, and the marked literary ability displayed by the author, are so unusual as to entitle him to distinction.

The author does more than give interpretations and express artistic judgments; he often goes far afield to anticipate and answer inquiries respecting many of the topics treated in the body of his monograph. These are discussed in detail and in such an entertaining manner in the Notes that they constitute a distinct characteristic of the book, furnishing sidelights as illuminating as are the abundant illustrations which adorn the body of the text.

From what has been stated the conclusion is inevitable that Mr. Murray has presented a study which will compel perusal from cover to cover and ensure for the book a very wide reading.

Independent and apart from his description and interpretation of what is worth while of Black Folk in American Sculpture, his *obiter dicta*, injected here and there throughout the monograph, form another excellent feature which must evoke admiration and

INTRODUCTION

enthusiasm. One may not see the artistic technique in the sculpture nor go into ecstasies over the illustrations, but he can not fail to recognize the grandeur of the thoughts which technique and illustrations inspire. In them there is more than pure intellect; there is warmth of feeling, depth of soul, profundity of thought: these attributes charm, attract, elevate.

The topical arrangement to which the author has resorted in the presentation of his subject makes gradations from the beginning to the end of the book easy and graceful, while the half-tone illustrations — many of them first published in this work, — the Appendix, the copious and illuminating Notes, already referred to, and the Index will facilitate the appreciation of "Emancipation and the Freed in American Sculpture" as a most worthy contribution to the literature of "Black Folk in Art."

JOHN W. CROMWELL

They cost me much thought, and much strong emotion, but it was foolish to suppose that I could arouse my audiences in a little while to any sympathy with the temper into which I had brought myself by years of thinking over subjects full of pain. — *John Ruskin.*

Referring to his early books, in the second edition of his "Sesame and Lilies."

EMANCIPATION AND THE FREED IN AMERICAN SCULPTURE

A STUDY IN INTERPRETATION

Prior to the breaking out of the Civil War, the fine arts in America had not reached a consequential position in the art world, and sculpture had rather lagged behind painting. Only a few American sculptors had made a national reputation, and almost none had attracted attention abroad.

POWERS' "GREEK SLAVE"

One of the more noteworthy works which had been produced in America before the War was Powers' "Greek Slave," which, being one of the first American nudes, and for other reasons aside from what would now be regarded as high artistic merit, had attained great popularity. It had even been exhibited in London — at the Exhibition of 1851 — but its chief drawing power there was probably curiosity to see that which the Americans had made such an ado over.

EMANCIPATION AND THE FREED

This statue — which was indeed as well “finished” as the sculptor’s Italian workmen could make it and was “polished” to perfection — had one probable reason for its American popularity which I have not seen noted. What I have in mind will suggest itself to you when you recall that the anti-slavery agitation had already noticeably impressed the general public with the evils, cruelties, and brutalities connected with slavery as an institution. But then, as now, a “white” slave would attract more attention and excite far more commiseration than a black one or one less white than “white.” Everybody could sympathize with the white slave in what Mrs. Browning called her “white silence,” and anybody could safely “take her part” without being suspected of endeavoring to stir up strife. And so, whether or not we regard the “Greek Slave” as an artistic triumph, we must admit that it “took well” with the American public.

The words “white silence” which were used a moment ago are taken from the sonnet on the statue written by Mrs. Browning the leading English poetess at the time the statue was being exhibited in England. The sonnet is a scathing — and I think, sarcastic — arraignment of Powers’ American countrymen for maintaining slavery here. The last lines read :

IN AMERICAN SCULPTURE

Appeal, fair stone,
From God's pure heights of beauty against
man's wrong!
Catch up in thy divine face, not alone
East's griefs, but West's, — and strike and
shame the strong,
By thunders of white silence overthrown.

Hence, whether Powers so intended it or not—and he very probably did not—his "Greek Slave" may be regarded—permitting to me a figure of speech akin to that of Mrs. Browning's—as American art's first anti-slavery document in marble.

"FREEDOM" ON THE NATIONAL CAPITOL, BY THOMAS CRAWFORD

Of other more or less notable works produced before the War, only one needs to be mentioned on this occasion. That one is the colossal statue of "Freedom" on the Dome of the Capitol at Washington. The sculptor called it "Armed Liberty" but the official name adopted was "Freedom." However, it is popularly known as "Liberty," and by that name I shall generally refer to it.

This statue was modeled by Thomas Crawford several years before the War but was not cast into bronze until about 1861, and it was in 1863, after the Emancipation Proclamation

EMANCIPATION AND THE FREED

had gone into effect, that it was finally raised into its place.

It is recorded that the head-covering of Crawford's first model of this statue was the familiar "Liberty cap" which was adopted by the French Revolutionists. This form of cap is said to have been derived from the Roman pileus, the Phrygian cap worn by manumitted slaves. Jefferson Davis, who was then Secretary of War, under whose Department the Dome was being constructed, objected to the "Liberty cap," holding that it was a symbol unsuited to a people who, he claimed, had "always" been free. There was quite a controversy over it and the outcome was the head-dress which "Liberty" now wears, which has been described in many ways, one description — perhaps no more inaccurate than the rest—being, "an eagle-shaped helmet with a circlet of stars."

Another interesting matter connected with the statue is that while it was being cast into bronze at Mill's foundry near Washington the Southern states began seceding; whereupon, the white workmen, as Jarves puts it, "turned rebel" and a Negro assistant completed the work.*

* "Art Thoughts," p. 313. For another version, see Notes.

IN AMERICAN SCULPTURE

THE "LIBYAN SIBYL," BY W. W. STORY

The War, or perhaps more correctly, the issues which precipitated the conflict and the occurrences and results which accompanied it and grew out of it, brought to art — both pictorial and sculptural — suggestions, ideas, and inspiration; and, above all, opportunity and freedom. There were things that men and women had felt impelled to say; now there was no longer reason why they could not be said, frankly and expediently.

Perhaps the first American who said in art an important thing as to the issues then pending, was William Wetmore Story, a New Englander, who, working in Rome, chiseled and sent to the London Exhibition of 1862 his famous "Cleopatra," and with it a statue whose modeling no less than whose message set all Europe to looking, talking, and commending. This statue he named the "Libyan Sibyl."

What Story intended to portray may be stated in his own words. Writing to his friend Charles Eliot Norton, under date of August 15, 1861, he said:

This last winter I finished what I consider as my best work — it is so considered by all, I believe — the Libyan Sibyl. I have taken the pure Coptic head and figure, the great massive, sphinx-like face, full-lipped, long-eyed, low-browed, and lowering, and the largely developed limbs of the African. She sits on a rock, her legs crossed, leaning forward, her elbow on her knee and her chin pressed

EMANCIPATION AND THE FREED

down upon her hand. The upper part of the figure is nude and a rather simple mantle clothes her legs. This gave me a grand opportunity for the contrast of the masses of the nude with drapery, and I studied the nude with great care. It is a very massive figure, big-shouldered, large-bosomed, with nothing of the Venus in it, but as far as I could make it, luxuriant and heroic. She is looking out of her large black eyes into futurity and sees the fate of her race. This is the theme of the figure — Slavery on the horizon, and I made her head as melancholy and severe as possible, not at all shrinking the African type. On the contrary it is thoroughly African — Libyan Africa of course, not Congo. This I am now putting into marble, and if I can afford it, I shall send it to the new Exhibition in London.*

It will be recalled that this statue was modeled during the winter of 1860-61, so that, while the Sibyl was indeed meditating and brooding over the then terrible condition of her people, perhaps we may venture to claim that the Sibyl was also viewing prophetically the terrible impending conflict on the issue of which, the fate of millions of her race so largely depended.

The picture which is shown herewith is from a steel engraving of the statue made by E. W. Stodart. This engraving appeared in a book by William Clark, Jr., entitled "Great American Sculptures," published in 1877. In this book Clark says of the statue:

'This weird woman of mystery, the child of the desert, it is true is not [like Story's "Cleopatra"] a "serpent of

* "Story and his Friends," by Henry James; Vol. II, p. 70.

IN AMERICAN SCULPTURE

the old Nile," but there is about her much of that pent-up fiery, energy threatening to burst forth at any moment to scorch and consume, which marks the "Cleopatra." The mission of the "Sibyl," however, is not to lure men to destruction — she is the custodian of secrets, the secrets of the African race.

And how close she keeps them, with her locked lower limbs, her one hand pressing her chin as if to keep in the torrent of words that threatens to burst forth, while the other grasps a scroll covered with strange characters, which would reveal much could we be permitted to decipher it. On her head is the Ammonite horn — for she is a daughter of Jupiter Ammon, and the keeper of his oracles, — and on her breast is the ancient symbol of mystery, as she sits there brooding and thinking and her breast heaving with emotions as she thinks of what is past and what is to come.

Miss Phillips in her book on Story quotes a long description and interpretation of the statue from the London Athenaeum. It says in part :

The Sibilla Libica has crossed her knees — an action universally held amongst the ancients as indicative of reticence or secrecy and of power to bind. A secret-keeping looking dame she is, in the full-bloom proportions of ripe womanhood. Her forward elbow is propped upon one knee; and to keep her secrets closer — for this Libyan woman is the closest of the Sibyls — she rests her shut mouth upon one closed palm as if holding the African mystery deep in her brooding brain. She looks out through mournful, wavering eyes, under the wide shade of the strange horned (Ammonite) crest that bears the mystery of the Tetra-gram-maton upon its front. Over her full bosom, mother of the myriads as she

EMANCIPATION AND THE FREED

was, hangs the same symbol. Her face has a Nubian cast, her hair wavy and plaited, as is meet.*

No doubt many persons who see herewith for the first time the picture of this woman of "African type" will find her less "African" than Story's description would lead them to expect. For the popular American conception of the African is the type exemplified by the more outlandish of the captives brought here from the Congo and Niger regions. Seldom does any American geography or illustrated dictionary or cyclopedia indicate that Africa yields any other ethnological fruit, and the specimens shown are almost always as outre and repulsive as possible. But bear in mind that the picture we are reproducing is not a photograph made directly from the statue but is a steel engraving, and it is not improbable that Mr. Stodart when making the engraving "favored" the "Sibyl" somewhat.

Jas. J. Jarves' book, "The Art Idea," published in 1864, was the first extended art criticism and interpretation by an American. In this book we read (page 281) :

Unhappily, England has secured the two conceptions, Cleopatra and the Libyan Sibyl, which have placed him [Story] in European estimation at the head of American sculptors. Their greatness consists in the originality of thought. They are the growth of new art-blood. We

* "W. W. Story," by Mary E. Phillips

IN AMERICAN SCULPTURE

may ethnographically object that Cleopatra, sprung from Hellenic blood, could not be African in type. Still it is a generous idea, growing out of the spirit of the age, — the uplifting of down-trodden races to an equality of chances in life with the most favored, — to bestow on one of Africa's daughters the possibility of the intellectual power and physical attractions of the Greek siren. In harmony with the spirit of this statue is the loftier idea of the Sibyl, a suggestion, we are told, of Mrs. Harriet Beecher Stowe, founded on her knowledge of the runaway slave, Sojourner Truth.

The Sibyl is Africa's prophetic annunciation of her future among nations. Sculpture of this character displays a creative imagination and daring of no mean order. Born of, yet in some degree forestalling, the great political ideas of the age, it is high art teaching noble truth.*

The statement by Jarves that this statue was suggested by the story of Sojourner Truth is made on the authority of Mrs. Stowe herself. Miss Phillips, in her book, quotes Mrs. Stowe's statement. She says :

Upon page 474, Vol. XI of the Atlantic Monthly, in the issue of April, 1863, are the following lines from the pen of the late Mrs. Harriet Beecher Stowe, upon "Sojourner Truth, the Libyan Sibyl."

After graphically giving the history of this singular, strong, sad woman, Mrs. Stowe continues :

"But though Sojourner Truth has passed from among us as a wave of the sea, her memory still lives in one of

* According to Miss Phillips, four copies of this statue, the "Libyan Sibyl," were made. She says that two are owned in London, one in Paris, and one in Boston. Tuckerman, in his "Book of the Artists" says six copies were made but he fails to locate any of them. (See Note explaining what is meant by a "copy" in sculpture.)

EMANCIPATION AND THE FREED

the loftiest and most original works of modern art, the Libyan Sibyl, by Mr. Story, which attracted so much attention in the late World's Exhibition.*

"Some years ago, when visiting Rome, I related Sojourner's history to Mr. Story at a breakfast at his house. Already had his mind begun to turn to Egypt in search of a type for art. . . . The history of Sojourner Truth worked in his mind and led him into the deeper recesses of the African nature—those unexplored depths of being and feeling, mighty and dark as the gigantic depths of tropical forests, mysterious as the hidden rivers and mines of that burning continent whose life history is yet to be. A few days after he told me that he had conceived the idea of a statue which he should call the Libyan Sibyl. Two years subsequently I revisited Rome and found the gorgeous Cleopatra finished. . . .

"Mr. Story requested me to come and repeat to him the history of Sojourner Truth, saying that the conception had never left him. I did so; and a day or two after he showed me the clay model of the Libyan Sibyl. I have never seen the marble statue, but am told by those who have that it was by far the most impressive work of art at the Exhibition."

Mr. Story in one of his letters tells of his astonishment and gratification at the favorable comments made by the European critics, and refers to the prices—tremendous they seemed to him—offered for the two statues. He had been unable to get either remuneration or encouragement for his previous work in America and had abandoned art as a serious business, devoting his time chiefly to the

* See Notes.

IN AMERICAN SCULPTURE

writing of law books. He also did considerable other literary work.

Though little has been written about this statue in recent years, it is, or ought to be, most precious to the people of African descent in this land. Its purpose and its history, its frankness and its truth, its "personality" one might say, should strongly appeal to us. These qualities and its loftiness of conception with its air of mystery and its suggestion of far-reaching possibilities, and finally, its well-deserved fame—for, as has been shown, it was in foreign eyes America's first great work of art—all of these should constrain us to echo the expressed wish of Mrs. Stowe, that some day it should be one of the adornments of our National Capitol. If it does not become that, let us hope that some person or some organization among us will be prompted to make an effort to secure at least one copy of this work and see to its placing in one of our institutions of learning—say, Howard University at Washington City—or at some place where our people "do most gather," as an assurance of our appreciation and discerning comprehension and as an earnest of our purpose to encourage and foster in our own the higher callings, and especially not to neglect the imaginative and emotional art-power

EMANCIPATION AND THE FREED

with which we are admittedly so exceptionally endowed.

Here would seem to be a fitting work for one or more of our Colored Women's Clubs or Federations of Clubs; for, so far as I am aware, not in all art, ancient or modern, American or foreign, is there a master-piece nobler in conception and more unreservedly complimentary to our race, and to our women especially, than is William Wetmore Story's "Libyan Sibyl."

THE "FREEDMAN," BY J. Q. A. WARD

While Europe and America were talking of this work of Mr. Story, the Emancipation Proclamation took effect and American Art added its approval and ratification. John Quincy Adams Ward, a sculptor, not perhaps then famous but already well known, sent to an exhibition in New York (in 1863) his modest, unostentatious "Freedman." This again set the art world to talking and to praising. This was a statuette only twenty inches high but it embodied large ideas. As to its meaning and significance, Jarves said (in 1864) :

Completely original in itself, a genuine inspiration of American history, noble in thought and lofty in sentiment. . . . A naked slave has burst his shackles, and with uplifted face thanks God for freedom. We have seen nothing in our sculpture more soul-lifting or more

IN AMERICAN SCULPTURE

comprehensively eloquent. It tells in one word the whole sad story of slavery and the bright story of emancipation.*

The "Freedman," like many other great works of art and profound literary compositions, reveals itself differently to different minds and temperaments. These differences of interpretation — these varying responses of individual souls — are inherent in that which is profound and sublime. "My thoughts are not your thoughts, neither are my ways your ways, saith the Lord"; and the more profound and God-like the working of the mind of an individual at a given time, the more the quotation applies to that mind as contrasted with the minds of the multitude. Few of us can canter through Milton and Dante, or through Shakespeare and Browning, as we do through Dickens and Stevenson. Not that Dickens and Stevenson are not "great" in certain ways, for they are. Ward, whose "Freedman" we are discussing, is also great in his "Indian Hunter" in Central Park, New York, and in his equestrian statue of General Thomas in Washington, although neither of these purports to be profound. But the "Freedman" was conceived in a different mood and under different conditions; and, simple as it superficially appears, there is no

* "Art Idea." page 284

EMANCIPATION AND THE FREED

work in American sculpture which has a higher claim to be profound. Thus, while Jarves saw in the "Freedman" an uplifted face thanking God for freedom, another American critic, at a later date, saw something different. Charles C. Caffin, in his book, "American Masters of Sculpture," (published in 1903) says of it (page 44) :

It shows simply a Negro, in an entirely natural pose, who has put forth his strength and is looking very quietly at the broken fetters. The whole gist of the matter is thus embodied in the most terse and direct fashion, without rodomontade or sentimentality but solely as an objective fact into which there is no intrusion of the sculptor's personal feeling.

Caffin's description of the statue is correct enough but in his comment he seems to go entirely too far when he says that Ward kept out of it his "personal feeling." It would probably be more correct to say that Ward put into it as much as he could of his personal feeling, having regard for artistic considerations and for his habitual, self-imposed restraint. Notice a little further on what Mr. Taft says as to the "emotion" that Ward wrought into it.

There are other interpretations which stress certain of the ideas already noted and suggest others. Tuckerman, in his "Book of the

IN AMERICAN SCULPTURE

Artists," (published in 1882) quotes an unnamed "intelligent writer" as saying of this statuette (page 581):

Here is the simple figure of a semi-nude negro, sitting, it may be on the steps of the Capitol, a fugitive, resting his arms upon his knees, his head turned eagerly piercing into the distance for his ever-vigilant enemy, his hand grasping his broken manacles with an energy that bodes no good to his pursuers. A simple story, simply and most plainly told.

So much for the story which this intelligent writer reads from this statuette. He also sees much to admire on the physical side. He continues:

There is no departure from the negro type. It shows the black man as he runs today. It is no abstraction or bit of metaphysics that needs to be labelled or explained. It is a fact not a fancy. He is all African. With a true and honest instinct, Mr. Ward has gone among the race and from the best specimens, with wonderful patience and perseverance, has selected and combined, and from this race alone erected a noble figure — a form that might challenge the admiration of the ancient Greek. It is a mighty expression of stalwart manhood, which now, thanks to the courage and genius of the artist, stands forth for the first time to assert in the face of the world's prejudices, that, with the best of them he has at least an equal physical conformation.

But this statuette, although frank, almost brusk, in its realism — and seemingly simple as is the story that it tells — portrays and suggests, it appears to me, more than has

EMANCIPATION AND THE FREED

been stated; more even than is set forth by the writer last quoted. It is not difficult to see prophecy as well as history in its form, pose, and accessories; and even more, perhaps, in its lack of accessories. Indeed, if Mr. Ward were living now, fifty years after Emancipation, he could scarcely state the case more truly. The freedman's shackles are broken it is true, but still he is partially fettered; still un-clothed with the rights and prerogatives which freedom is supposed to connote — a "Freedman" but not a free-man.

Observe that the "Freedman" still grasps several links of his chain. May we not think of some of these links as: separation — in schools, in public places, in social life; exclusion from political life; a curtailed school curriculum purportedly adapted to his special needs and limited capacities; etc? To these links he — or at anyrate a considerable part of his posterity — yet clings with a fearsome, fatuous hope that in some way they may serve his supposed "special" needs; may possibly be "useful" when he attempts to stand erect and make his way forward.

Jarves thinks the "Freedman" looks heavenward with thankfulness, and Caffin thinks that he is looking very quietly at the broken fetters; but most of us, like the writer quoted by Tuckerman; may be able, in the light of the



**1. The Greek Slave, statue,
by Hiram Powers**



**2. Freedom, statue, on Dome
of the National Capitol,
by Thomas Crawford**



3. The Libyan Sibyl, statue, by W. W. Story



4. The Freedman, statuette, by J. Q. A. Ward

IN AMERICAN SCULPTURE

present, to see in his look determination mixed with anxiety and foreboding. But whatever his attitude may mean and his expression may be intended to indicate, we may apply to him, objectively, the words of Wilberforce: "You have set him free but you still compel him to wear the prison garb."

Lorado Taft, in his comprehensive book, "History of American Sculpture" (published in 1903), though erroneously giving the date of the appearance of this statuette as 1865, (instead of 1863) makes some sympathetic and thoughtful statements concerning it, one of which is: "This statuette is as notable for its containment as for its more technical excellences." Mr. Taft also quotes from Sturgis, who, he says, "has pointed out that it is 'curiously characteristic of the man [Ward] and his whole future way of work; for while expressing the idea of the slave who has broken his fetters, it represents simply a negro in an entirely natural and every-day pose — a man who has put forth his strength and is looking very quietly at the results.'" Mr. Taft also goes on to say (page 221):

Mr. Sturgis calls attention, also, to the fact that the sculptor has interested himself in a truly modern fashion in the physical peculiarities of his subject. The racial characteristics are certainly emphasized as they had not

EMANCIPATION AND THE FREED

been previously in American sculpture. But while we of the present, please ourselves in analysing the little figure, calmly dissecting its anatomy, it had quite a different appeal in the days of stress and struggle which gave it birth. We read Mr. Jarves' contemporary comments, and wonder if we have grown callous: are we missing all that is best in these things? . . . Little can we of a younger generation appreciate the emotion which was wrought into this souvenir of the great Rebellion.

We of this day who perfunctorily think of and speak of the slaves as "set free by Mr. Lincoln," may be inclined to stumble at the sculptor's idea that the black man "put forth his strength" and broke, or even assisted to break, his fetters. But the "Freedman" was conceived and modeled in a time of "stress and struggle," while the burial parties were gathering the dead black soldiers from a half-dozen bloody battle grounds, including Port Hudson and Fort Wagner, and two-hundred thousand more black men were rallying beneath the Flag whose triumph they hoped and believed would insure their freedom. Mr. Ward and many others then living had been witnesses of, and participants in, the agitations and struggles, the sacrifices and martyrdoms, which had culminated in the war then raging and which had prepared the way for the Emancipation Proclamation. These men well knew that in the struggles

IN AMERICAN SCULPTURE

and even in the martyrdoms, black men had borne conspicuous and noble parts.

To John Quincy Adams Ward and the large-hearted and appreciative men of that day, it would have seemed dissembling and mockery to have spoken of merely "bestowing" freedom on the quarter-million blacks who, at that very time, were valiantly doing their share, willingly even eagerly, that "a government of the people, for the people, and by the people should not perish from the earth." It was not until a later time, as we shall see, that men, including sculptors, could read into Mr. Lincoln's Proclamation, or substitute in it, such words as "charity" and "benevolence" where Mr. Lincoln had said: "an act of justice, and upon military necessity."

It is not surprising that Mr. Ward was obliged to make a few replicas of his modest but eloquent little "Freedman." But soon the demand became so great that a company of metal founders began turning out the statuettes in bronze by the dozens; though at a cost of several hundred dollars each. It is almost unbelievable that so simple and unostentatious a figure—which portrayed but did not caricature the Negro—should have made such a powerful appeal to the parents of the present generation.

EMANCIPATION AND THE FREED

THE "FREEDWOMAN," BY EDMONIA LEWIS

As the War was drawing to a close, an entirely new and unexpected star burst forth in the firmament of American art in the person of Edmonia Lewis, a young woman of Indian and Negro blood. Her first work made public appearance in 1865 at a fair in Boston for the benefit of the Soldiers' Aid Fund. It was a portrait bust of Colonel Robert Gould Shaw, who had lost his life in the assault on Fort Wagner, in July, 1863, on which occasion his Negro regiment, the 54th Massachusetts, won immortal fame.

Miss Lewis afterward did much meritorious work, but this occasion will permit only one piece to be discussed. So, too, we must defer going into a history of her life and career. It may be permissible, however, to state that she was educated at Oberlin College in Ohio; and hence those sketches of her which assume or imply that she was wholly untutored or ignorant, are misleading. One of these erroneous stories relates that on her first visit to Boston (about 1864 or 1865) she saw a statue of Benjamin Franklin which it is said, "filled her with amazement and delight." The story goes on to relate that she did not know by what name to call the "stone image," and that she thereupon said to herself, "I, too, can

IN AMERICAN SCULPTURE

make a stone man," etc.* In view of the fact that she had previously attended the college named for nearly or quite four years (from 1859 to 1863), this story is so extremely improbable that we may confidently claim that it is untrue. It may be further said of Miss Lewis that she ranked at least as high as a sculptress as any American woman up to her time.

It was in 1867 that Miss Lewis brought out a statue which comes directly within the scope of the subject we are treating. She called it the "Freedwoman." Although I have made diligent efforts (which have not ceased) I have not been able to locate this statue nor to obtain a picture of it. In Clarke's "Great American Sculptures" it is thus described (page 142):

She [the "Freedwoman"] was represented as overcome by a conflict of emotions on receiving tidings of her liberation and the pathos of the situation was interpreted in a sympathetic spirit.

Those who know the conditions affecting the Freed people which were prevailing in 1867, when this statue was modeled, will not find it difficult to imagine what would be the

* Article (letter) in "The Revolution," (N. Y.) for Apr. 20, 1871, probably by the editor, Laura Curtis Bullard. This article has been widely quoted and accepted.

EMANCIPATION AND THE FREED

nature of the conflicting emotions which this sculptress would herself feel and would therefore, consciously or unconsciously, embody in this figure.

This cultured young artist, though descended from the two races mentioned, was yet by American custom identified wholly with the Negro. Hence she must needs see and feel for her "Freedwoman" what it was almost or quite impossible that Ward should feel when modeling his "Freedman," admirable though it was. Not only were there racial differences in the artists but the times in which they worked were different, surprisingly different for so few intervening years. When Miss Lewis was modeling her "Freedwoman," in 1867, reaction — reenslavement, I had almost said — had set in. If, perchance, Mr. Ward and other sincere and absorbed souls had not observed it, Miss Lewis and "her people" had felt it. The Sun of Emancipation which had risen in 1863, had seemingly reached its zenith in 1865 with the passage of the 13th Amendment prohibiting slavery. But already it was being obscured by clouds. Already the sheriff's hand-cuffs were taking the place of the former master's chains; already the chain-gang stockade was supplanting the old slave pen. Another constitutional amendment, the 14th, was being pushed to bolster up the

IN AMERICAN SCULPTURE

13th. The freedwoman was being told that it would be better for her children, even in the North, to go to "separate" schools; and that it would be better, "for a while, anyway," for her people not to "thrust" themselves forward too much but to accept "separation" on public conveyances and in public places. She was being gravely assured that there was no degradation nor detriment in all of this. "Of course," she was being told with a cajoling smile, "your people will be more 'comfortable' to have churches and a social circle all your own: public sentiment, you see, is not yet ripe enough — : you know youv'e got to begin at the bottom": etc., etc.

Miss Lewis, being an intelligent and educated woman, could not help seeing, and feeling, and interpreting. So, while she was purporting to portray the freedwoman as of the time when she received tidings of her liberation — which was in 1863, when the "quiet" and "thankful" "Freedman" came out — yet it was impossible that the conditions prevailing and threatening at the time — 1867 — as well as her own feelings and emotions, should not find some expression in Miss Lewis' work. And so, necessarily and rightly, she portrayed her "Freedwoman" as "overcome by a conflict of emotions."

EMANCIPATION AND THE FREED

"EMANCIPATION," FIGURE, DETROIT,

BY RANDOLPH ROGERS

A figure which merits special mention is the graciously noble "Emancipation" by Randolph Rogers which is one of the nine figures which embellish the Soldiers' and Sailors' Monument in Detroit, unveiled in 1873.

This Rogers (another will be mentioned) is best known for his famous bronze doors and their frame at the eastern entrance to the Rotunda of the Capitol at Washington. (One of the figures on the frame of these doors will be discussed further on.)

Mr. Taft refers to Rogers' work on this Detroit monument, especially the figure of "Michigan" at the top, as "almost inspired."

There are four allegorical female figures. A letter from Miss Helen L. Earle of the Michigan State Library says that these figures symbolize: "Victory," "Union," "History," and "Emancipation." Of these figures, Mr. Taft says: "'Emancipation' in particular is worthy of study, an African type idealized and treated heroically."

The picture shown herewith was made from a photograph which my friend Francis H. Warren, Esq., had taken for me just after Sun-up, seeking to get a good light effect. He says, in a letter to me, of "Emancipation," :

IN AMERICAN SCULPTURE

She sits there upon terms of equality with her white sisters on this everlasting monument, each extending benign blessings upon the heroic form of a soldier just below her: the lady of color being in the act of placing two wreaths, one in each hand.

It will hardly escape notice that, of the three,* "Emancipation" appears to be the most absorbed and earnest. The other female figures are pleasing and well-modeled but there is about them a suggestion of affectation; their wreaths are held rather listlessly or daintily; and they are otherwise lacking in appeal. In fact, as a lady looking at the picture remarked to me, "they look much like they might be merely watching a parade pass by." Perhaps their tameness would not be so apparent but for the exceptional vigor and power of the "Emancipation" figure.

Miss Earle in her letter remarks that the work of Rogers is uneven. It undoubtedly is markedly uneven on this monument, not only in these female figures but in other respects. (It should be borne in mind, however, that unevenness is a very common if not a universal fault in artists.) But Rogers, in his conception and execution of this "lady of color," has surely reached a high level.

In this case, it would be perilous and ungracious, also, to undertake to interpret too

* The three shown in the picture.

EMANCIPATION AND THE FREED

closely. Suffice it, that "Emancipation," as one of the beneficiaries of the work and sacrifices of these military heroes whom she is assisting to honor, has, like the woman who anointed the Savior with the precious ointment, "done what she could." And nowhere in American art, not even in the "Libyan Sibyl," has a daughter of Africa been more graciously "idealized and treated heroically."

"EMANCIPATION," GROUP, WASHINGTON AND BOSTON, BY THOMAS BALL

A group by Thomas Ball calls for particular consideration and analysis. Mr. Ball was well known through several fine works — one, an equestrian statue of General Washington in Boston — when, in 1865, he made a striking half-life-size group showing "Lincoln and a Kneeling Slave." Later this was "expanded" into the "Emancipation" group in Lincoln Park, Washington, set up in 1876. This enlarged group was paid for with money contributed by former slaves. A replica of this large group was made for and set up in Boston, a gift to the city by the Hon. Moses Kimball, one the citizens.

The popularity of this group — the fact that it is repeatedly used in an illustrative and pictorial way as the very exemplification and

IN AMERICAN SCULPTURE

symbol of "the Emancipation" — is conclusive evidence of the need of an "enlarged vision," and of greater circumspection and care in analysis and interpretation.

Mr. Taft enthuses over this group. He says (page 145):

His [Ball's] conception of Lincoln is a lofty one. . . . One of the inspired works of American sculpture; a great theme expressed with emotion by an artist of intelligence and sympathy, who felt what he was doing.

Mr. Ball's life and works — particularly his intimate portrayal of his inmost ideas and sympathies as they are set forth in his book, "My Three-score Years and Ten," and this group itself, in the light of its original purpose and its time — all tend to prove that Mr. Ball, indeed, "felt what he was doing." And yet from what has gone before, it need occasion no surprise for me to say that I regard this group, considering it as an "Emancipation" group, as far less adequate than it has been popularly regarded.

We may concede with Mr. Taft that the conception of Lincoln in certain respects is lofty, but the group as a whole is an unsatisfactory representation — repeating and insisting that we are now considering it under its adopted name, "Emancipation."

The sculptor has given to the figures in this group attitudes and expressions which are too

EMANCIPATION AND THE FREED

strongly suggestive of the conventional representations of Jesus and the Magdalene. In fact, Ball has come perilously near making Mr. Lincoln appear to be saying: "Go, and sin no more," or, "Thy sins be forgiven thee."

As for the kneeling — or is it crouching? — figure, his attitude and expression indicate no elevated emotion, or any apparent appreciation of the duties and responsibilities of his new position and little if any conception of the dignity and power of his own personality and manhood, now first recognized and respected by others. He seems to have a hazy idea that he is, more or less, or maybe is about to be made, free, but it appears probable that introspectively, he is yet a "kneeling slave." In his attitude he more exemplifies a man who perhaps has escaped extreme punishment by commutation of sentence,* than a man who feels that he is one of those who, as the Declaration of Independence expresses it, "are, and of right ought to be free"! If he should speak, he would probably murmur, dubiously and querulously, "O Mr. Lincoln! am I —?" Whereas, Ward's "Freedman" plainly and somewhat resolutely says: "Well Sir; you see I am."

* A large iron ball, with attached chain and ankle fetters such as convicts frequently carry, but which slaves in America seldom or never did, gives added color to the convict idea.

IN AMERICAN SCULPTURE

It should be borne in mind, however, that this group by Ball was not modeled originally as an "Emancipation" group, but was called, as has been stated, "Lincoln and a Kneeling Slave."* Ball's chief fault, if fault it was, consisted in his consent to its use as a representation or symbolization of Emancipation. However, in his book, before mentioned, Mr. Ball indicates that his part in the matter was merely to enlarge the original half-life-size group to its present size—about nine feet high—on the order of the Freedmen's Memorial Association which planned to erect it as a memorial to Mr. Lincoln.

In a booklet which relates the occurrences and ceremonies attendant on the presentation and dedication of the Boston replica, there is a statement, descriptive and interpretative of the group. The author of the statement is not named, nor are the sources of the information stated. However, internal evidences indicate that not all of it, if any, was derived directly from the sculptor himself. We read:

The work was conceived and executed by Mr. Ball, under the first influence of the news of Mr. Lincoln's assassination.

The original group was in Italian marble, and differs

* Ball, in his book, "My Three-score Years and Ten," refers to the group as, "Lincoln and a liberated slave."

EMANCIPATION AND THE FREED

in some respects from the bronze group. In the original the kneeling slave is represented as perfectly passive, receiving the boon of freedom from the hand of the great liberator. But the artist has justly changed all this, to bring the presentation nearer to the historical fact, by making the emancipated slave an agent in his own deliverance. He is represented as exerting his own strength, with strained muscles, in breaking the chain which had bound him. A greater degree of dignity and vigor, as well as of historical accuracy, is thus imparted.

The booklet from which I have quoted was loaned to me by Miss Helen F. Kimball whose father presented the group to the city of Boston in 1879, three years after the Washington group was put in place.

There is no gainsaying Mr. Kimball's noble motives, for he was a high-minded patriot and a consistent friend of the Freed people. In his proffer of the group to the city, he refers to it as one "emblematical of Emancipation"; the same group which had been erected in Washington by the ex-slaves' organization as a memorial to Mr. Lincoln.

Of course, there is no inherent reason why a group, properly designed, might not answer for both the purposes named. But the above quotation clearly indicates that at the time the original group was being "expanded," its inadequacy, even as incidentally a symbolization of Emancipation, had been recognized. But it must be admitted that the group, at

IN AMERICAN SCULPTURE

least in its altered form, regarded merely as a memorial to Mr. Lincoln, is much less open to objections. Yet, considered simply as a memorial, it would have been improved perhaps by removing the naked slave altogether.

Coming back to the description above quoted, it would appear to be more nearly a statement of intentions and desires than of actual accomplishments, so far as the enumerated alterations are concerned. I have not been able to see a picture of the original marble(?) group so cannot determine to what extent it was changed. But whatever alterations were actually made, viewing the group as it now stands, it requires a pretty strong pull on the imagination to find warrant for the claim that the slave is "exerting his own strength with strained muscles." If, indeed, such action or its results, were obvious, or, we may say, a little more obvious, visually, the acceptability of the group would be greatly enhanced.

There still remain unmentioned, certain objections to the group, but these have little to do with interpretation. To mention these supposed faults here might tend to make all my criticisms seem captious if not presumptuous; and probably they will be so regarded by some persons. As it is, I have tried within reasonable limits to justify the criticisms that I have thought should be made, for it would

EMANCIPATION AND THE FREED

be little less than presumption if I were dogmatically to assume to rule out wholly these admittedly striking and appealing groups in Washington and Boston, which so many of my fellow-citizens and fellow-sufferers have so highly regarded if not revered.

"EMANCIPATION," GROUP, EDINBURGH,

BY GEORGE E. BISSELL

Another Lincoln monument or group, by George Edwin Bissell, is somewhat similar to Ball's, and it too bears as a sort of sub-title the name "Emancipation."

This monument stands in the old Calton Burying Ground in Edinburgh, Scotland. It was erected primarily, as is stated on the base of the pedestal, "In Honor of Scottish-American Soldiers," who served on the side of the North in the American Civil War. It was unveiled in 1893.

The group — if we may call it a group — is, in conception, a distinct improvement upon Ball's, especially if we regard both as "Emancipation" groups. In Bissell's group, Mr. Lincoln is a recipient not a bestower. At any rate, his own recognition of his benignity is not so manifest as in Ball's group. He stands quietly and composedly, holding the Proclamation in his right hand. His left hand is:



5. The Freedwoman (or Freedom), group, by Edmonia Lewis



6. Military Monument, Detroit, by Randolph Rogers



**7. Emancipation, figure, on Military Monument,
Detroit, by Randolph Rogers**



8. Emancipation, group, Washington and Boston, by Thomas Ball

IN AMERICAN SCULPTURE

behind him, instead of being — as in Ball's group — extended as if in blessing or benediction. An inscription on the pedestal of the Edinburgh group enhances the general effect. The words are a quotation or a paraphrase of a statement attributed to Mr. Lincoln. They read :

TO PRESERVE THE JEWEL OF LIBERTY
IN THE FRAMEWORK OF FREEDOM

Since Mr. Bissell is one of our foremost sculptors, it is scarcely necessary to state that the work is excellently wrought — a great credit to his hand, his head, and his heart.

As before stated, I regard this group by Bissell as a distinct improvement over Ball's; an improvement both in what it shows and in what it omits. This view, however, implies no disparagement of Ball's, considering the conditions under which Ball made his original model. But in 1893 when Bissell was designing his group, nearly thirty years had elapsed and conditions permitted a broader outlook. Emancipation as an event and Mr. Lincoln as an individual could be contemplated more rationally and soberly. At mention of his name, the paramount thoughts were no longer of a deliverer and martyr but rather of a level-headed, far-sighted but patient, and supremely patriotic statesman : an accomplisher

EMANCIPATION AND THE FREED

of great things rather than a bestower of large benevolences.

And in 1893 it could be realized that Emancipation was not wholly the personal work of Mr. Lincoln; and it could be seen that, while Emancipation was in scope an almost unparalleled benevolence it was, nevertheless, an act of supreme duty and one of paramount importance as an aid in securing a justifiable end. At that distance of time, it could also be realized that Emancipation had been, and was destined to be, not so much an immediate and unmitigated blessing as a gradually unfolding opportunity.

So Bissell's Freedman is neither dazed nor exultant. He is, nevertheless, appreciative and thankful, especially to the man who was "leader and voice" in the tremendous struggle which brought about his liberation and which, he believed, had secured his freedom — from the grosser forms of oppression at least.

But at the time Ball was conceiving and executing his original group, in 1865, the Nation was so chastened by the awful horrors of the struggle just closed; was so saddened and overwhelmed by the untimely assassination of Mr. Lincoln, that almost unconsciously in the public mind he was regarded as a vicarious sacrifice for the sins of the people. He was, in a sense, almost deified. Such rep-

IN AMERICAN SCULPTURE

resentations of him as Bissell gave us in 1893 and Saint Gaudens gave us a few years later in his Chicago statue, would have seemed in 1865 inadequate and cold if not sacrilegious.

Yet our changed attitude of mind and consequent changed manner of portrayal of this great and noble man are not due to a growing callousness but to a deeper comprehension. And, moreover, in this case as in many others we observe that sculpture is responding to the later and higher canons of art, one of the more insistent of which is restraint.*

Since the above was written, I have gotten into communication with Mr. Bissell who kindly sent me an outline of what he intended to represent and to suggest by his Edinburgh Memorial.

From his letter it appears that he essayed to do what the "Old Masters" often did, that is, to cover two different periods of time in one picture—one group in this case.

I have said group, although Mr. Bissell indicates that he tried to so dissociate the two figures that they would not appear to be so

* Saint Gaudens' "Lincoln" in Chicago is perhaps justly regarded as not only the greatest "Lincoln" but the greatest portrait statue in the country. He has carried "restraint" further even than Bissell—carried it perhaps to its utmost limit. In the Saint Gaudens figure, Mr. Lincoln is standing with his head bowed slightly forward; one hand is behind him and the other holds to the lapel of his open coat. His attitude is one of quiet meditation.

EMANCIPATION AND THE FREED

closely and personally connected that each might not denote or support a different time and thought.

Here I shall take the liberty to use a few of Mr. Bissell's own words; they are so noble and illumining.

He [Mr. Lincoln] holds the Emancipation Proclamation in his hand and is looking forward with the certitude born of the spirit which knows that the humane and noble cause for which he and the people are ready to make "the last great sacrifice of devotion" would assuredly triumph.

On the other hand, as had seemed probable, Mr. Bissell has conceived the Freedman as of a somewhat later time — "a sturdy man; self-reliant, and equal to the duties and responsibilities of citizenship": though clearly his opportunities have been and are yet greatly circumscribed. The Freedman is not merely thanking Mr. Lincoln, though he is "full of gratitude," but —

with an impulsive gesture he calls the attention of the world to the man who was the author of the freedom of his race, and is an exemplar for all rulers and law-makers that may follow.

Thus Mr. Bissell has attempted to project the Freedman's appreciation and his fellow-citizens' acclaim, forward to "all generations." The intention is truly noble and lofty, and the conception approaches the sublime.

IN AMERICAN SCULPTURE

"EMANCIPATION," PANEL, CLEVELAND, BY LEVI T. SCOFIELD

One of the largest and most magnificent of the many Soldiers' and Sailors' Memorials in the country is the one in Cleveland, Ohio. The architect and sculptor was Levi T. Scofield. It is a noble and beautiful achievement. It is of the same general type as several others, including the great Lincoln Memorial at Springfield, Illinois. It was dedicated July 4, 1894.

In this monument, a tall shaft rises from the centre of a rather large and ornate structure, enclosing a large room, on the walls of which are tablets, reliefs, medallions, etc. On pedestal bases, detached from the main central structure, are four large bronze groups representing the various arms of the military service: Infantry, Cavalry, Artillery, and the Navy, respectively.

Of these groups, the one representing the Navy is of special interest in this connection. It really portrays "Mortar Practice" on a Mississippi River gunboat. In the group are six men. The man who handles the swab is a stalwart Nergo, in whom the characteristic racial features and traits are fully brought out, if not emphasized.

Among the sculptured panels in the interior of the basic structure, one represents "The

EMANCIPATION AND THE FREED

Emancipation of the Slave." The matter is here represented in a very commendable and inspiring manner, although, from a technical standpoint, Scofield's work as a sculptor (he is primarily an architect) is not rated high.

On the "Emancipation" panel, Mr. Lincoln occupies a central position, standing. He is flanked, two on each side, by four of Ohio's leading sons who were among those who advised, even urged, Mr. Lincoln to take the great step; holding it to be "constitutional, just, and expedient." These men are: Salmon P. Chase and John Sherman; Benjamin Wade and Joshua R. Giddings. In the background are the dimly outlined forms of the Union armies and navy, standing ready to ratify and enforce the action of the President.

Mr. Lincoln holds aloft the shackles with his right hand. His left hand is extended, holding a musket and accoutrements. The musket is also grasped by the left hand of the Freedman, who rests on one knee, while his right hand is upraised, taking the soldier's oath. We can easily imagine him repeating the words of the oath and then adding some such words as those of the Negro color-sergeant at Port Hudson: "I'll bring back these colors in honor, Sir, or report to God the reason why."

IN AMERICAN SCULPTURE

This splendid memorial, with its double recognition and doubly creditable recognition of Black Folk, is characteristic and representative of the spirit of Liberty and Equality which has always pervaded and dominated Ohio's "Western Reserve," and Cleveland, its virtual capital.

Furthermore; when we remember that, of the numerous productions of American art — including sculpture, painting, and especially illustration — in which Black Folk are depicted, far the greater number are insidious belittlement or plain caricature or worse; this panel by Scofield must grow in our regard; for it partakes of none of these: nor is it one of that other class of productions which, while not exactly offensive or irritating, yet, when we view them, incline us to say to ourselves: "Well, yes; that's correct, I suppose, but ——."

PROPOSED LINCOLN MEMORIAL,

BY CLARK MILLS

Shortly after the Civil War closed, an unofficial and voluntary organization undertook to erect in Washington City what was to be an elaborate and imposing National Memorial to President Lincoln.

Clark Mills — who was the sculptor of the well-known statue of General Andrew Jackson

EMANCIPATION AND THE FREED

on the rearing steed — was chosen to design the memorial.

The organization experienced difficulty in raising funds; nevertheless, Mills made a design for the memorial which was approved. This called for a structure seventy feet high, embellished with thirty-five colossal figures in bronze, also relief panels, etc.

Although this memorial was not actually constructed, and almost certainly never will be, its design is interesting.

A very little study of it shows that the emancipation of the slaves was regarded as Mr. Lincoln's most notable achievement. In fact, although the organization which intended to erect this memorial was named "The Lincoln Monument Association," the dominant purpose appeared to be,—quoting the charter — "for the purpose of erecting a monument in the city of Washington commemorative of the great charter of Emancipation and universal liberty in America." *

So far as I can learn, no work was done on the granite pedestal, and only one bronze figure was cast (about 1881); † but it appears that the memorial as a whole was modeled in clay or in plaster, probably on a reduced scale.

* See article in Washington Sunday Star, Feb'y 7, 1915

† "American Art Review," 1881, page 131

IN AMERICAN SCULPTURE

Our picture was made from a photograph of this model. Apparently it was photographed with a picture of the Capitol as a background.*

The following description of the proposed monument is printed on the back of the photograph.

The pedestal to be of granite, and figures bronze. The whole structure to be seventy feet, surmounted by thirty-five colossal figures. Its construction triangular; the base of which admits three groups, presenting slavery.

The first (to the right) presents the slave in his most abject state, as when brought to this country. Here we behold him nude, deprived of all which tends to elate the heart with any spirit of pride or independence.

The second represents a less abject stage. He is here partly clad, more enlightened, and hence, realizing his bondage, startles with a love of Freedom.

The third (behind) is the ransomed slave, redeemed from bondage by the blood of Liberty, who, having struck off his shackles, holds them triumphantly aloft. The slave is pictured bowing gratefully at her feet.

Between these groups are three bass reliefs. First represents the firing on Fort Sumter. The other two present the Senate and House amending the Constitution.

The second story, first group, represents the members of the Cabinet in council; while Seward points towards Europe, as though explaining the importance of the act.

The second group, officers of the Navy and prominent

* The photograph is a stereograph, copyrighted by the sculptor. It was kindly loaned for this illustration by Mr. Henry A. Vale, Secretary of the Lincoln Memorial Commission which has charge of the Memorial which is now being erected in Washington by Governmental authority.

EMANCIPATION AND THE FREED

Union men who stood by the President during the War.

The third, the fall of Richmond and surrender of Lee.

The crowning figure is the President in the act of signing the Proclamation. At his feet are Liberty and Justice; while behind sits Time, watching the hour-glass, missioned, as it were, from Heaven.

At the base of the steps leading from the centre structure are six equestrian statues of leading commanders of the Army.

It is to be regretted that the picture does not bring out more clearly the details of the "slavery groups" which are mentioned. The description of the third group (which does not show in the picture) indicates that Mills' conception of the "ransomed slave" did not differ materially from Ball's "kneeling slave." As an "Emancipation" group, however, it was a step higher than Ball's conception, in that Mills' group suggested that it was "Liberty" which had struck off the slave's chains and was triumphantly holding them aloft. Yet it may have been because he was reluctant to use Mr. Lincoln twice on the monument, that the sculptor showed "Liberty" as the instrument if not the cause of the Emancipation. At any rate the placing of the matter on an impersonal basis was a step higher. It is worth noting, also, that the bas-reliefs on the same "story" indicate that Mills did not regard "Emancipation" as completed with the issuance of the Proclamation. Two of these

IN AMERICAN SCULPTURE

reliefs show the Congress amending the Constitution—in order to complete and make secure the limited Emancipation which had been proclaimed.

In conformity with the usual practice of the times, the memorial is over-elaborated. It is crowded, confused, and incoherent; and is also somewhat crude in its mixture of the realistic and the figurative. From an artistic point of view, incoherence is perhaps its most conspicuous fault. Consider the bas-reliefs on the three faces of the "first story." The firing on Fort Sumter would seem to have little or no relation to amending the Constitution. The same criticism applies to the three groups of the second story: the Cabinet; the Navy and prominent Union men; and the surrender of Lee—the Army being all on horseback around the base.

So that, independent of its inadequate treatment of the Emancipation, and despite its worthiness in certain respects, we need not now greatly regret that this proposed memorial was not completed.

SUMMARY — "EMANCIPATION"

GROUPS AND FIGURES

We have considered several statues and groups which were more or less related to

EMANCIPATION AND THE FREED

that important and far-reaching occurrence which we designate "The Emancipation."

We have seen that Ward had this event in mind and perhaps intended to commemorate it when he modeled his "Freedman." Yet the form of this statuette as well as its accessories, and also its name, indicate that his intention was to portray a Freed-man rather than to personify Free-dom—a class rather than a theme.

The same line of interpretation would seem to apply to Edmonia Lewis' "Freedwoman," which was brought out after the War. However, having before us no picture of this statue nor any adequate description of it, we are somewhat at a loss as to its full meaning and significance.

Rogers' figure on the Detroit monument, which is called "Emancipation," can scarcely be regarded as an attempt to symbolize the Emancipation as an event; although it was probably intended to be a perpetual reminder of one of the War's most notable results.

As for Ball's misnamed group; I have tried to show, that, notwithstanding its past and present popularity under its adopted name, it has little right to claim any higher conception than the one originally in the sculptor's mind, that is, "Lincoln and a Kneeling Slave."

IN AMERICAN SCULPTURE

Bissell's Edinburgh group is not primarily an "Emancipation" group, yet if it be so regarded, it is a far more deserving representation than Ball's; not the least of its merits being its freedom from ostentation and from affectation.

Scofield's relief on the Cleveland monument carries us several steps toward an adequate representation, but does not bring us as near as we could wish. He does, however, perceive that Mr. Lincoln, while performing a noble act in issuing the Proclamation, was as much an instrument as a cause. Moreover, Scofield recognized that there were reasons other than simple benevolence prompting the action, and that some of those reasons were quite practical. In fact, Scofield's conception, as a whole, is a bit too practical, the ensemble too localized, and it is lacking in idealization.

Several of the sculptural works that are yet to be considered under the general subject, bear more or less relation to the Emancipation; but in most cases the relation is incidental. To regard them as commemorative or symbolical of the Emancipation would tend to distract attention from their main intents and significations.

It may be said further, that, of the works so far discussed, there are only two: Ball's and Scofield's — perhaps, strictly, only the

EMANCIPATION AND THE FREED

latter—which appear to be primarily representations of this great theme. Unfortunately, Scofield's panel is relatively small, is obscurely placed, and, as has been indicated, is artistically rather mediocre.

In view of what has been set forth, it may be held, that, at the time this monograph was put into its first form, early in 1913, although fifty years had passed since "Emancipation" was proclaimed, no adequate representation of it as an event—including and indicating its genetical causation and an apparent understanding and appreciation on the part of its principal beneficiaries—had yet appeared in sculpture, nor indeed in painting. Perhaps none, so inclusive, is possible. Perhaps it is one of those comprehensive yet intangible conceptions which, while readily comprehended, is scarcely amenable to satisfactory representation or clear suggestion objectively.

Curious it is, Kenyon Cox cites this very theme as an example of the difficulty if not impossibility of expressing by painting (or presumably by sculpture) certain conceptions which, without much difficulty, lend themselves to verbal exposition or definition.*

Reducing the conception to the simpler and more concrete idea of an occurrence—Lincoln Emancipating the Slaves—we are still in

* "The Classic Point of View," page 66

IN AMERICAN SCULPTURE

serious difficulty; for "emancipating" cannot be pictured.*

And Mr. Cox shows, that if we drop still lower, to a mere incident, let us say, the writing, or the signing, of the Proclamation, a picture of the scene will need an explanatory or descriptive label to indicate the "story," that is, who is writing, and what is being written; that much at the least. Our label, or name, should say no less than: "Lincoln Writing (or Signing) the Emancipation Proclamation."

We might, indeed, shorten our descriptive name by resorting to such palpable and crude methods as have been followed by artists like Hogarth, who probably would have shown the document hanging conspicuously over the front of the table on which it was being written, or signed, and on the exposed part put in large print, PROCLAMATION.

Given the historical knowledge that most Americans are supposed to possess, that might suffice for us to perceive what is transpiring in the picture even if the name it bore were simply, "Lincoln." And, since the personal features of Mr. Lincoln are so familiar to us, the picture, so far as it goes, might be

* The word "pictured" is here used in its strict and literal sense. It is not intended to include representation in a broad sense, nor suggestion.

EMANCIPATION AND THE FREED

intelligible to us with no name at all.

For the rest, — the acts and incidents connected with the event ; its purposes and results — we might draw on memory and understanding. We could, of course, do that without the help of any picture whatever. But Art is intended to initiate thought ; then to assist, to stimulate, and to excite, the memory, the imagination, and the emotions. And the "art" of it is to do these things with taste, skill, and subtlety. By all means, "baldness" must be avoided. Nevertheless, if art, that is, the higher art, is to fulfil its mission, it must do at least the things enumerated.

Take a simple representation of the scene we have been discussing ; put into it several people, scatter about a few accessories, and then call it "Emancipation," depending upon the viewer's unassisted, unstimulated memory and intuition to supply what is neither portrayed nor suggested : that would not be Art.

If great and comprehensive themes, and important and far-reaching events could be thus easily disposed of, we should not require a Michael Angelo to depict "The Creation," nor a Raphael to paint "The Disputa." And such a representation as Holman Hunt gave us in "The Triumph of the Innocents," would be a waste of time and effort to plan and execute ; and it would be a still greater waste of time



9. Emancipation, group, Edinburgh, Scotland, by George E. Bissell



10. Emancipation, panel, Military Monum't, Cleveland, by Levi T. Scofield



11. Proposed Lincoln Memorial, designed by Clark Mills



**12. Emancipation, group (front view), by Meta Vaux
Warrick Fuller**

IN AMERICAN SCULPTURE

and thought to ponder over it and endeavor to comprehend it, in all its wondrous wealth of suggestive imagery and mystic beauty.*

Now, Emancipation was an event of great and far-reaching importance, and the mere signing of the Proclamation might well be regarded as a sublime occasion; and the question may arise, can we by pictorial means portray the signing, and also in the same picture indicate or even suggest its importance and sublimity? Mr. Cox seems to think it cannot be done. I am not at all sure it cannot; but am convinced that it would require a series of pictures and considerable skill in their designing, to suggest these ideas to a person unacquainted with the history of the event, its causes and results. But supposing and relying upon this knowledge, and upon a sincere and sympathetic appreciation on the part of those to whom he would appeal, I should not like to set bounds to what the artist might be able to indicate or to suggest.† Without such

* A reproduction of this picture, with explanation and discussion, may be found in, "The Christ Child in Art," by Dr. Henry VanDyke (Harpers, N. Y.). Dr. VanDyke holds that it is the "most important religious picture of the (12th) century."

† It is not the province of Art — or at most, a small part of its province — to supply information; except, perhaps, in the form of illustration, if we regard that as art. On the contrary, the understanding and appreciation of art depends largely upon previously acquired

EMANCIPATION AND THE FREED

knowledge and sympathy, the artist's efforts would be hopeless.

That recalls the story of the English tourist who was being conducted about Boston by a guide. They at last climbed the hill to the Bunker Hill monument and when they arrived at the base of it, the guide with a swinging motion of his hand toward the base of the monument, said, "Here is where Warren fell." "Ah! did he?" said the tourist, and added, "Did it 'urt 'im?" "Hurt him? Why man, he was killed!" exclaimed the guide with the vehemence one would expect from a Boston-reared man. Whereupon the Englishman, adjusting his monocle and looking straight up to the top of the shaft, remarked, "Indeed, I don't wonder — falling from such an 'ite."

All that has been said concerning painting, especially as to its limitations, is equally true — more obviously true — of sculpture. We may, however, ask the questions: Is it necessary to a representation of the Emancipation as a theme or as an event that the writing or the signing of the Proclamation be shown? Do we need even to show the Proclamation? or for that matter, must we show Mr. Lincoln? Of course, something must be depicted. Shall

and assimilated knowledge; and in the higher forms of art, to knowledge must be added what we commonly designate as culture.

IN AMERICAN SCULPTURE

we stop at mere objective and realistic portrayal, or shall we not endeavor to indicate and to suggest more than we actually portray? And finally; are not the possibilities of representation and suggestion widened as we draw away from realistic portrayal?

To portray limitedly and yet to suggest broadly, may be called the method of the higher art; and all of the representations which we have discussed—whatever their imperfections and whatever their merits—have exemplified this method more or less.

It would be going too far to purport to lay down rules to be followed in the representation of the theme under discussion or any other. Nevertheless it may be stated that a study of what has been done by artists in similar cases, leads to the opinion that in this case the most promising means for an adequate rendition appears to be the use of the figurative.

And it may be held further, that, if we, as in this case, purpose to represent or symbolize a comprehensive theme—rather than to portray a simple occurrence or to indicate the accomplishments and the character of one or more individuals—we should keep out of the representation that which is essentially personal. At any rate, the figurative and the impersonal should predominate.

EMANCIPATION AND THE FREED

"Emancipation." I refer to the group by Mrs. Meta Vaux Warrick Fuller, which was modeled for, and exhibited at, the Emancipation Exposition held in New York City in October, 1913.

Aside from our interest in the art and the symbolism in this group, it carries an added interest in that it is the conception and the work of one of the race of the "Emancipated."

She has elected to treat the matter allegorically, which is well; for, that method, in my opinion, offers the greatest promise of a satisfactory rendition. The principal difficulty in the case is, that no rendition can be regarded, now, as satisfactory which does not include the recognition of the historical settings as well as the results of the formal act of the President; and also include the suggestion that, while "The Emancipation" marked the end of certain conditions, the evils which grew out of those conditions were not eradicated.

Mrs. Fuller, in a letter to me, has sketched some of the ideas which were in her mind when conceiving the group. I quote:

The Negro has been emancipated from slavery but not from the curse of race hatred and prejudice. . . . It was not Lincoln alone who wrote the Emancipation but the humane side of the nation. . . .

And again:

IN AMERICAN SCULPTURE

It was not a pure race but a mixed race, Negro predominating. . . . An undeveloped race. . . .

So the fundamental idea of the group has been set forth as,

Humanity weeping over her suddenly freed children, who, beneath the gnarled fingers of Fate, step forth into the world, unafraid.

Quoting the artist, herself, again:

I represented the race by a male and a female figure standing under a tree the branches of which are the fingers of Fate grasping at them to draw them back into the fateful clutches of hatred, etc.

Perhaps I may venture to quote a few words from a letter which I was permitted to see. It was from a lady—not of Mrs. Fuller's race—who teaches in a school in the South which is attended by children of the Emancipated. She says:

No one can see them [the youth and maiden of the group] without feeling their dignity and modesty-- how can I express it? It is as the children here, dear boys and girls, just ready to go out into the world, knowing they are to have a hard time, yet not afraid.

A writer in the Framingham (Mass.) Evening News, described the group thus:

It represents a newly emancipated man and maiden standing in the shelter of a gnarled, decapitated tree that has the semblance of a human hand stretched above them. . . . Humanity is pushing them out into the untried world and at the same time [this semblance of a hand] is preventing them from a full exercise of their

EMANCIPATION AND THE FREED

new found freedom. In the attitude of the two figures who start out empty-handed to try the new life, is strikingly expressed the state of mind which must be theirs; eagerness, uncertainty, timidity, and courage; trying to realize all that freedom means and hesitating before taking the plunge.

The brief quotations which I have made from Mrs. Fuller's letter are not to be regarded as her studied and formal interpretation of her work; they are merely a part of the running comment in a personal letter, which she probably had no idea would be put to the use I am making of it, perhaps ungraciously.

I fear to spoil what has been quoted by comment of my own. Indeed, viewing the group in the light of what has been quoted, the full meaning is so nearly obvious that, though he who runs may not instantly read, surely he who conscientiously and sympathetically studies, may discern and appreciate.

No doubt, this group, even when it shall be completed, will to some seem crude and unpleasing. We Americans have been schooled and coached to admire, and to admire almost exclusively, smooth contours and "gracefully" rounded forms — dumpling bodies and rolling-pin limbs with no joints to speak of. All these may be regarded as "ideal," but they are also very unreal. However, artists, sculptors especially, have, even in America, almost or quite grown strong enough and independent

IN AMERICAN SCULPTURE

enough to discard the so-called ideal and get back toward nature — nearer, indeed, than artists cared to go or dared to go at the high tide of the Renaissance, when Michael Angelo gave us his knotty-limbed and virile "David" and his rugged, mighty "Moses."

In this group we may see limbs, bodies, and joints modeled after the manner of present-day works of that "school" of sculptors represented in America chiefly by Barnard, the Borglums, and Konti, and in Europe by several noted sculptors, including that greatest of moderns, Rodin. In the works of these and of their school we find an effort at least to shape and model — so far as shaping and modeling are carried — as in Nature we find things, and not as we imagine they ought ideally to be.

But the most important and characteristic qualities of the work of this school of sculptors spring from deep seriousness of purpose and virility in expression. To these qualities, which may be called affirmative, may be added certain other qualities, which we may, for our purpose, call negative. Chiefly, these latter are results of an indifference to "finish" and, under certain conditions, a tolerance if not an approval of seeming incompleteness.

The qualities to which I have referred as negative are the ones most likely to be mis-

EMANCIPATION AND THE FREED

understood, and if understood, liable to lack appreciation. Concerning these qualities, it has seemed to me that in the works of these sculptors in which these qualities appear, "beauty," that is, conventional beauty, is but lightly regarded; the fundamental purpose being to set forth ideas or to express character, and to do so with the utmost directness and simplicity. Hence, in these cases, when the modeling has proceeded far enough to accomplish the purpose intended, the sculptor feels free to stop.

Brownell quotes Rodin as saying:

One stops at some stage or other when he has put into his work all he sees, all he has sought for, all he cares to put, or all he particularly wants.*

And Maclair further quotes him:

No notion is false^r than that of finish unless it be that of elegance: by means of these two ideas people would kill our art. . . . The public, perverted by academic prejudices, confounds art with neatness.†

The modern tendency toward the subordination of what may be called minute modeling and high finish to loftiness of purpose and depth of meaning -- the subordination of technique to conception -- is, in my opinion, of so much importance, that I am inclined to press the matter just a little further. To that end, permit me to quote a passage from a recent

* "French Art," page 224

† "Rodin," page 60

IN AMERICAN SCULPTURE

book by Kenyon Cox. He says:

The modern view was admirably expressed in a favorite saying of the late Augustus Saint Gaudens which has been frequently quoted. "You may do anything," he used to say, "it is the way you do it that counts." As he meant it, the saying is a true one, for he did not mean that if you do a thing cleverly enough, with great technical skill and command of material, that alone will make it a great work of art. He included sincerity, nobility of temper, high purpose, a love of beauty and a love of truth, among the elements of "the way you do it"; and he would have placed mere virtuosity, however excellent a thing in itself, far below these qualities in his scale of values. He would have been among the first to admit that there is a sense in which the reverse of his proposition is equally true. If the thing done be noble it does not matter how it is done. If the picture or statue have dignity of conception and grandeur of mass and line, if it conveys to you a sense of imaginative grasp on the part of the artist, if it arouses emotion and elevates the mind, it may be ruggedly — almost clumsily — executed; it may be entirely devoid of surface charm and technical dexterity and be none the less a work of highest art.*

Mrs. Fuller's group as it stood at the Exposition was in plaster. It was about eight feet high, making the figures a little over life-size; the youth being six feet and six inches high.

It is perhaps due the sculptress to say, that, notwithstanding her leaning toward the school to which I have referred, she was not satisfied with the execution. It was, in fact, a "hurry order," hence the modeling was less complete

* "The Classic Point of View," page 89

EMANCIPATION AND THE FREED

than she desired.*

The group was to be cast in bronze by the Emancipation Commission, but Mrs. Fuller writes that she "could not hand down to posterity a piece done so hurriedly as a representative bit of work." She said that, for the general public, "time would be no excuse," hence she asked and received permission to work further on it as she had opportunity.

Concededly, the symbolism and allegory in this group are not as palpable as in some of the picture stories in the "comics" of our Sunday papers. There may be persons to whom the conception will not appeal even after it is interpreted to them. In fact, Mrs. Fuller herself collided with one such person. He was one of the participants in the Pageant at the Exposition. Happening to overhear him "explaining" the group to a crowd of persons, she says that she listened with gathering dismay mingled with some amusement until the expositor explained that the weeping female in the group was the young man's "wife," whereupon the sculptress was no longer able to restrain herself. Nevertheless, despite her interposed explanation,—of her own group—the expositor insisted he could not see it her way.

* She also says in her letter. "I am sorry that time did not permit me to represent in some way the faith, poetry, and music which in the Negro is so great."

IN AMERICAN SCULPTURE

Yet, even if it is possible to do so, the sculptor should not yield to clamor for more direct and obvious statement; where reserve, symbolism, and idealization are more fitting. Referring to a recent symbolic figure by the eminent sculptor, Daniel C. French, William Walton says:

Simple apparently—though not really so; striving to convey more in a few words, as it were; a single figure motionless instead of a group in action. It is difficult not to think this is the way the higher art proceeds; that it is truly finer to develop the artist's message of longing, or hope, or sorrow, in the heart of the spectator than to spell it out, palpably and objectively, before his eyes in pigments or in stone. This would seem to be peculiarly the inspiration which should animate the sculptor. . . . It is not a form of art for the dull of eye or the slow of comprehension, but it is so much the better; there is no surer way to degrade art than to work downward to the level of the meanest comprehension.*

And Emerson admonishes the artist thus:

Quit the hut, frequent the palace,
Reck not what the people say;
For still, where'er the trees grow biggest,
Huntsmen find the easiest way.

Notwithstanding the symbolism and allegory in this group, there is a certain obviousness as to some of the features. Thus we note: that the figures representing the Emancipated are of a mixed race; that they are youths; that one is a male and one a female;

* Scribner's Magazine, Nov., 1912

EMANCIPATION AND THE FREED

that both are scantily covered; that both are empty-handed and that one is almost oppressively conscious of his lack, yet both look forward and upward with faces illumined by faith; that one definitely advances, but the other seems to ask, as it were, "And must I — thus?" We observe that "Humanity" half pushes, half detains them, while she hides her face in grief or shame or both; and so on.

Still, we may well believe that to the "dull of eye and slow of comprehension" none of these features will appeal with much of meaning or power. Paraphrasing Walton — simple apparently, but not really so; three figures almost motionless, instead of a group in action. We do not ask merely, what are they doing? we are impelled to seek the deeper meaning and purpose. And the more there develops of the artist's message of longing, of hope, of sorrow, introspectively, — "in the heart" — the finer does the group appear.

Here we may fittingly repeat the exclamation of Louis Gonse:

Alas! it is not the absence of faults which makes a masterpiece. It is flame; it is life; it is emotion; it is sincerity; it is the personal accent.

With these three figures, in as many attitudes, and this twisted tree-trunk with its gnarled branches — all freely modeled or, we may say, barely indicated — the sculptress



13. Emancipation, group (side view), by Meta Vaux Warrick Fuller

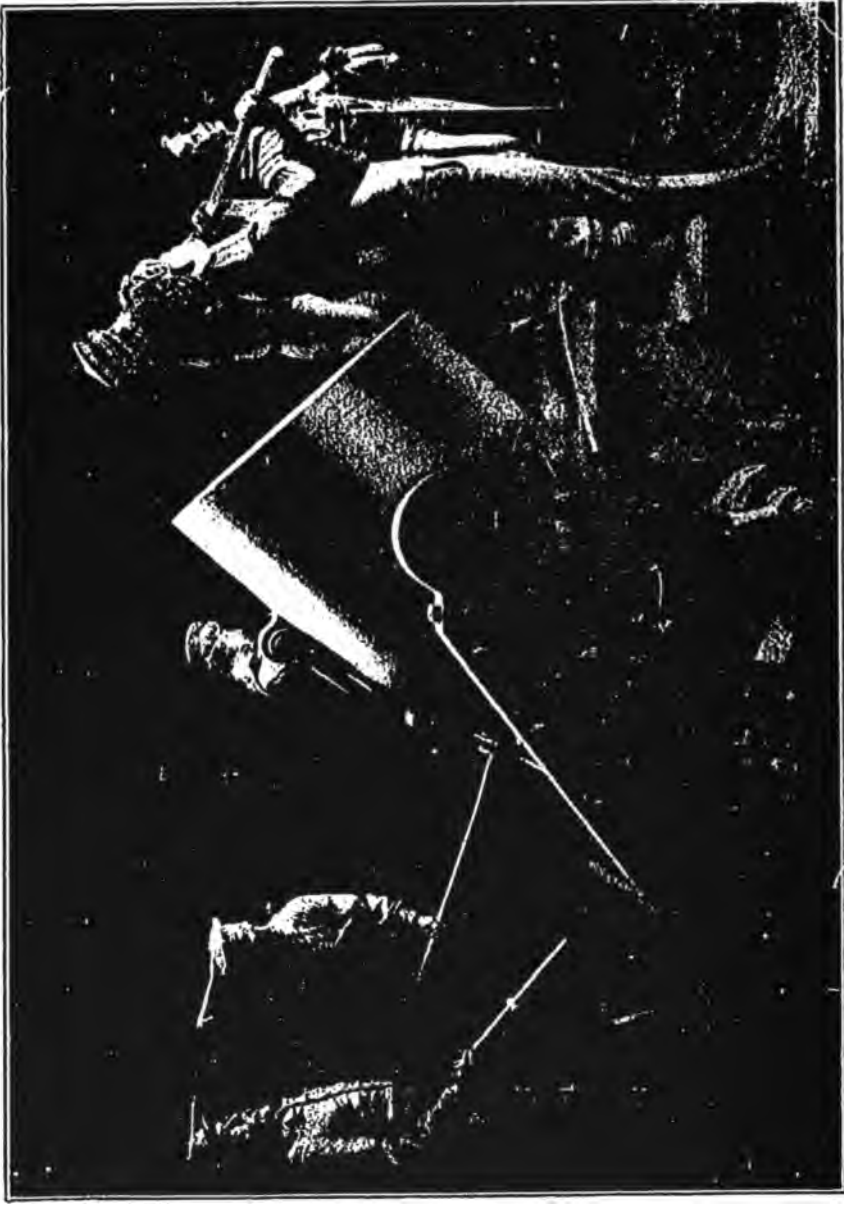


Copyright by Detroit Photographic Company

14. The Beecher Monument, Brooklyn, by J. Q. A. Ward



15. Figure on the Beecher Monument, Brooklyn,
by J. Q. A. Ward



16. Mortar Practice, group, on the Military Monument, Cleveland, by Levi T. Scofield

IN AMERICAN SCULPTURE

endeavors to set forth, not a mere episode, but the whole drama. With boldness, and the sureness born of a penetrating mind and a personal revelation, she sets out to reach our fundamental intelligences and our inward sympathies, leaning lightly, if at all, on the obtrusively obvious or on the purportedly adventitious. The portrayal is emptied of the usual accessories as well as of the frequent claptrap—no broken shackles, no obvious parchments, no discarded whips, no crouching slave with uncertain face; no, not even a kindly, benignant Liberator appears: in short, she essays to set forth and to represent, not a person, not a recipient—not the Emancipator nor one of the Emancipated—not even the Emancipation itself, as a mere formal act, but far higher, The Emancipation as an embracing theme. Has she succeeded? Some will wag their heads and murmur ruefully: "There is yet more to be said." Perhaps it is so. It remains to be seen whether or not, in comprehensiveness, in profundity, and in art-power, Mrs. Meta Vaux Warrick Fuller will, in the rendition of this far-reaching theme, yet surpass herself or any other will equal her.

In what has been stated, I have tried to indicate some of the thoughts and the emotions which well within while one sincerely and sympathetically studies this group. But highly

EMANCIPATION AND THE FREED

idealized and symbolical works of this character are beyond the range of explanation, in the ordinary sense, and there are no complete interpretations of them which can be set down explicitly by the pen or expressed by the tongue. We see; we feel; we are impressed; we are edified: we are filled with enthusiasm; our glad souls overflow. We exclaim: "Here is Art at its highest, and therefore, at its best." And Art's higher message, after all, is not for the pen nor for the tongue; but for the sight, the sense, the soul.

It is a truth which we can feel and see,
But is as boundless as Eternity. — *Lowell*.

THE BEECHER MONUMENT, BROOKLYN, BY J. Q. A. WARD

Up to this point we have considered chiefly statues and groups whose fundamental idea was more or less a representation or commemoration of Emancipation. The more important works of that character have been discussed. It now remains to consider the more important of the other productions of American sculptors showing Black Folk, in which the representation of Emancipation was subordinate to other purposes or from which the idea was absent altogether.

Ignoring chronological order, we may now consider a figure by J. Q. A. Ward, whose

IN AMERICAN SCULPTURE

"Freedman" has already been discussed. The figure to be considered is of a young Negro woman which flanks one side of the pedestal of the Henry Ward Beecher Monument in Brooklyn, unveiled in 1891. She is in the act of laying a palm at the feet of this true Knight of Freedom; while on the other side of the pedestal a little girl of Mr. Beecher's race, supported by a boy, places a wreath at the feet of this great man who was also a friend of, and a lover of, children.

Mr. Taft, in his History of American Sculpture, uses this monument as the basis of a great and deserved tribute to Ward. After discussing Ward's "Indian Hunter" and other early works, Mr. Taft says:

But greater far, than any of these early works are the subsequent triumphs of Mr. Ward's skill and incessant study. As already stated, these have been largely portraits of contemporaries, a field in which Mr. Ward is one of the masters of the day. Perhaps the finest of his achievements in this field is the statue of Henry Ward Beecher which stands in front of the court house in Brooklyn. In it Mr. Ward has inadvertently told us much of himself. None but a big man could have grasped that character; none but a strong nature could convey to others that impression of exuberant vitality and conscious power. . . . At either end Mr. Ward has introduced realistic figures which pay homage to the great man above; a youthful negress who reverently lays a palm branch at his feet, and a small boy and girl who attempt to hang a garland of oak leaves. The use of

EMANCIPATION AND THE FREED

such adventitious figures is often in doubtful taste as their realism may easily be carried beyond the bounds of legitimate art, or even of legitimate sculpture; but if they were always handled with the restraint shown here, one could not object. Though essentially unarchitectonic in conception, they have been developed with sculptural breadth and simplicity. The young negress in particular is most happily treated, both in the matter of drapery and as regards the lines of the figure and of the clinging arms. The little ones on the opposite side illustrate well a combination which, though seemingly accidental, has been in reality carefully and wisely planned. The naturalness of pose and expression could scarcely be improved upon. They are close to *genre*; yet they are so winning and so closely bound to the subject through the all-embracing sympathies of the man who was ever quick to respond to innocent childhood and to downtrodden helplessness alike, that there is an unusual appropriateness in their presence here. Their interpretative value will grow as the memory of the great orator becomes remote.

Mr. Taft continues through ten pages to enumerate and discuss Mr. Ward's many and varied works. Toward the end he says:

Such is the record of our oldest practising sculptor. Such are a few of the many dignified works which it has been his privilege to contribute to the general mass of good sculpture in the United States. It is not to be wondered at that the entire profession delight to do him honor. They respect in him the upright and generous man and artist. They made him president of the National Sculpture Society upon its incorporation in 1896, and probably will have no other while he lives. . . . *

* This was written in 1903. Mr. Ward continued as the president of the society named, until his death in 1910.

IN AMERICAN SCULPTURE

In the figure of this young freedwoman, as in the case of his "Freedman," wrought thirty years before, Ward has given us frankly Negro features. He depicts her as one who has just emerged from bondage — a bondage, the blight and deprivation and shamelessness of which are manifest in her uncultivated, though honest, features and her coarse, scanty covering. But if this young freedwoman's face lacks the light of intelligence, it also fails to carry that insinuating assurance which negatives innocence. Clearly, we see — and I think the sculptor desired that we should see — by her expression, her attitude, her meager raiment, and her physical form, that she has been spared the shame, even if she has missed obtaining the advantages, of being a "favorite"; she represents the great mass of her lately oppressed sisters who deserve our considerate pity even as they sometimes command our rather grudging admiration.

If we have not, as Mr. Taft suggests, grown callous, we shall not fail to be impressed by Ward's elevated sentiment here, and also by his excellent execution. What he has depicted in these subordinate figures, seems not to be the merely perfunctory posing of models; we get the impression that this young woman and these children are not obeying someone's suggestions but are responding to impulses

EMANCIPATION AND THE FREED

of their own. And yet their appearances and actions partake sufficiently of the idealistic to relieve the group from the commonplaceness which often results from the striving for detailed realism or from the piecing out with accessories.* As for the freedwoman, her attitude and expression bespeak a saddened humility, yet appreciative gratitude; but there is no suggestion of abjectness nor appearance of bewilderment.

Caffin, in his book already mentioned, comments briefly on this monument. He says:

The pedestal of the "Beecher" is embellished with figures. On one side a woman and on the other a little girl depositing a wreath, and a boy steadying the latter figure. They are well-modeled in natural and graceful movement, but they impart a touch of sentimentality, so alien to Ward's habit, and indeed, to the spirit of the statue, that I wonder whether they were not a concession to the wish of the subscribers.

Caffin's statement carries what seems to be an unjustifiable inference. Indeed, he seems bent on denying to Ward any sentiment, or any "sentimentality," at any rate. It will be recalled that he said of Ward's "Freedman," that in it there was "no intrusion of the sculptor's feelings." Nevertheless, Jarves had said

*It is at this point that so many artists "go to pieces" and others become oppressive. The difference between the artistic and the commonplace often lies in what Mr. Taft calls restraint. Imagine, for example, in this case, this freedwoman conventionally "made up" with any or all of

IN AMERICAN SCULPTURE

he had "seen nothing in our sculpture more soul-lifting or comprehensively eloquent." Another writer calls the "Freedman" a "mighty expression," due to Ward's "courage and genius." And finally, let us recall Mr. Taft's statement: "Little can we of a younger generation appreciate the emotion which was wrought into this souvenir of the Great Rebellion." I am afraid that, regarding one matter at least, Mr. Caffin,—in common with many of his present-day contemporaries — unconsciously perhaps, has grown just a little "callous."

But whether Ward's work here partakes of sentimentality or not, I am glad to quote with hearty approval, a few more words from Mr. Taft's tribute to this "upright and generous man and artist."

Mr. Ward is so much of a sculptor that he cannot do bad work — just as he is so much of a man that he cannot conceive trifling and unworthy things.

"MORTAR PRACTICE," GROUP, CLEVELAND,
BY LEVI T. SCOFIELD

While considering representations of the Emancipation, reference was made to the

the following: big ear-rings; a heavy necklace of dog's teeth; a conspicuously knotted head-handkerchief; a liberally patched frock, slouchily worn; a tied-in-a-bandanna bundle, on a stick: maybe broken chains fast to her ankles; and other supposedly suggestive concomitants.

EMANCIPATION AND THE FREED

"Mortar Practice" group on the Cleveland military monument by Levi T. Scofield.

So far as I am aware, there are but three War monuments or memorials in this country which, among their many figures and groups, show a Black Defender. This monument is one, and the earliest one (1894), of the three.

We may regret that Scofield lacked the technical skill and power of the great sculptors who executed the other two.* But we may congratulate ourselves that Scofield was not a whit less sincere and high-purposed.

Our picture was taken from a viewpoint not best adapted to bring out the Negro artillerist individually. Yet it is plain that in the group he is conspicuously placed and strikingly posed. While the others in the group seem for the moment absorbed in their particular duties, and are indifferent to danger, our gigantic Black, disengaged at the moment, appears to hold whatever of present danger there is, in almost expressed contempt.

Whether indifference to danger or contempt of it is an actual military asset, is nowadays being seriously questioned. But such has long been held up as the ideal. Hence

*Saint Gaudens, Shaw Memorial, Boston, (1897); MacMonnies, Naval group, Brooklyn, (1900). We also may recall Randolph Rogers' "Emancipation" on the military monument in Detroit, and may look forward to the consideration of a related group on Bissell's military monument at Waterbury, Conn.

IN AMERICAN SCULPTURE

Scofield's portrayal was intended to be — and it actually is — highly complimentary to Black Folk; and the courage displayed by the artist in executing this group was of a character at least as praiseworthy and as effective for ultimate good as the courage which he ascribed to this stalwart black man.

Sculptor Scofield had served as Captain Scofield* through the Civil War. Doubtless he had frequently seen Black men "in action" on land and on water. This nobly conceived group in enduring bronze is his testimony.

There is here no squeamishness, no equivocation; on the other hand, no exaggeration, no covert caricature. As Tuckerman said of Ward's "Freedman," this powerful artillerist, wielding the great swab, is "all African," yet we view him without any wincing, for he is "a mighty expression of stalwart manhood"; "a noble figure"; doing a noble work — a man's work, in a manly way. We could ask no more and I trust that we shall never, without protest, accept anything less.

"THE NAVY," GROUP, BROOKLYN,
BY FREDERICK MACMONNIES

So much of the general public as know him by his rollicking "Bacchante" and his lissom "Diana," but is not acquainted with

* 108 Ohio Infantry

EMANCIPATION AND THE FREED

his noble "Nathan Hale," would scarcely expect Frederick MacMonnies to rise to a great height when treating the heroic; nor would he be expected to rise to the height of placing a black man conspicuously in a group of heroes. But he did both of these things.

MacMonnies' black hero is one of the Naval group on the Soldiers' and Sailors' Memorial at the entrance to Prospect Park in Brooklyn.

It required a noble man to conceive and to execute such a representation as late as 1900, long after the Nation had grown cold, if not callous, toward its Black Defenders. Perhaps it was the short-lived flare-up of fair feeling which followed La Guasima, El Caney, and San Juan Hill which made it acceptable. But however that may have been, there he is — our unmitigated-Negro sailor-boy — right at the front, pistol in hand and naked to the waist, poised on one knee, alert and tense: ready for instant action if an opportunity should offer. Yet, like his fellows, he is facing an expected and rapidly approaching death; for MacMonnies has conceived this group as gathered on the deck of a man-of-war, which, while not wholly free of the fray, is — and each of these men know it — hopelessly disabled and going to the bottom. Mr. Taft says:

For it was the sculptor's thought to show these men standing on the deck of a sinking vessel quietly awaiting

IN AMERICAN SCULPTURE

their fate. Whether he has made this clear, or ever could by legitimate sculptural means, may well be questioned; but the spectator acquainted with his intention will find the group most dramatic in its reserve. It becomes easy to persuade one's self that the vessel is sinking.

Mr. MacMonnies' work on this group and on the corresponding Army group on the opposite abutment of the arch — as well as on the memorial as a whole — is such a notable and exceptional triumph that it justifies and deserves further notice.

Here I cannot resist the desire to put in a little comment and interpretation of my own, although I might quote two or three pages of most lucid and graphic comment which is in the book from which I have already quoted. So, recurring to the "dramatic reserve" of the Naval group, I ask that you note the entire absence of theatrical or obtrusive heroics. A little gesticulation or vehemence would be as admissible here as in the Army group, opposite, with its "agitated contour; bayonets bristling on every side." But with the same courage, that manifests itself in other phases of this superb work, MacMonnies has employed a different and far more difficult method. Quiet, almost subdued, yet with a certain grimness, withal, it contrasts strongly with the havoc and tragic tumult in the army

EMANCIPATION AND THE FREED

group. It also departs markedly from the impetuosity, as well as the carnage, which painters on canvas usually throw into the portrayal of a naval action. We have come to think this sort of action is characteristic of naval men—

When Death careering on the gale,
Sweeps darkly round the bellied sail;
And frightened waves rush wildly back,
Before the broadside's reeling rack!

But the sculptor has reminded us that naval men are capable also of calm and resigned heroism — that very highest of heroism which faces an adverse fate tranquilly, and an imminent doom without panic and without quailing.

Note how they stand together, a well-knit mass, yet with no semblance of huddling; nor is any one of them seeking a possibility of saving himself, individually. There is no indication of apprehension, much less of fright; no, not even where one might not be surprised to find it depicted: in the facial expression or the attitude of the one Negro in the group.

Calmly, but decisively, an officer in the group points to some important incident that is transpiring at a distance; while one man, making a trumpet of his hand, leans forward, earnestly calling a message or a farewell; and surmounting all, a strong-limbed Bellona, — rather more haughty than fierce — while

IN AMERICAN SCULPTURE

guarding and restraining the undaunted and mighty Eagle, floats exultingly down, along with her heroic wards.

Only a dull and unresponsive mind could even briefly contemplate this group—having in mind the artist's intention and meaning—without experiencing a thrilling exaltation that would test his verbal powers to express. Surely we have here the high-water mark of dramatic expression in American sculpture.

As I studied this impressive group, and as, in the light of what I had read and now felt, I gradually came, as I supposed, to appreciate its meaning and its message, there was an impression that all had not been said. As I meditated there came thoughts of the fundamental oneness of high human purpose; the leveling uniformity of human sympathies; and of the forgetfulness of artificial barriers when a common danger threatens or disaster overwhelms. And it seemed to me, also, that I could see outlined, or at least suggested, an idea, which in the general grandeur of the memorial as a whole, may have escaped the observation of even so keen and sympathetic a critic as the one whose interpretation I have already mentioned. And why might not it be so? Who would claim that an examination, by never so competent a critic, though it covered hours or days even, would necessarily

EMANCIPATION AND THE FREED

reveal all the thoughts, ideas, and emotions which, during the many months of contemplation, design, and construction, may have surged through the mind and soul of so conscientious and high-purposed, and so nobly endowed a man and artist as Frederick Mac-Monnies has shown himself to be?

And what did my seeking eyes believe that they saw? Why, just this: that the broad-visioned and catholic mind which had admitted a Negro to an honorable place in this valorous group, had also included in it others of the principal racial and national extractions which unitedly compose this great nation and which make up the personnel of our splendid Navy. Perhaps it was imagination — hallucination, if you choose — but the more I examined and contemplated, the more convinced I became. And as I mused, it occurred to me that here, as well as at the dedication of the Crispus Attucks Memorial in Boston, O'Reilly, the noble-hearted Irish-American patriot and poet, might have been moved to say —

Indian and Negro, Saxon and Celt, Teuton and Latin
and Gaul —

Mere surface shadow and sunshine, while the sound-
ing unifies all ;

One love, one hope, one duty theirs : no matter the
time or ken,

There never was separate heart-beat in all the races
of men !

IN AMERICAN SCULPTURE

POWELL'S PICTURE, "THE BATTLE OF LAKE ERIE"

Although we are not at this time considering painting, it may be permissible to say that the portrayals which have been discussed, especially those by Scofield and MacMonnies, gain in significance by contrasting them with the unwarrantable and unjust treatment of the Negro sailor by Powell in his well-known painting, "The Battle of Lake Erie." This picture hangs at the head of the main stairway in the Senate wing of the Capitol at Washington.* It is the one work of art, painting or sculpture, Nationally owned, or at anyrate officially ordered by the National Government, which shows a Negro "defender."

Powell pictures the one black man in the boat with Perry in an attitude of ignorant fright at the splash of a cannon ball which has struck the water near the boat, while all of his (white) companions are wholly unconcerned, or oblivious of the danger, if indeed, danger there be — from that particular ball.

One marvels that such an unjustifiable and inexcusable falsification should have been approved and put in place where it is, in 1871, less than ten years after Fort Wagner, Port

* This picture is a replica of one in the Ohio State House.

EMANCIPATION AND THE FREED

Hudson, Mobile Bay, and Fort Fisher; and while Charles Sumner and other friends of Truth and Justice, who were also men of culture, were members of the Senate. Their eyes must have been strangely holden.*

"STALWART" NEGROES IN ART

While discussing the Negro artillerist in Scofield's "Mortar Practice" group, and the sailor with the pistol in MacMonnies' Naval group, allusion was made to the fact that both of them are shown naked to the waist, as I have been told by veterans of both the naval and military services was usual with Negroes whenever possible while "in action." And this is notable and characteristic, because seldom do any of their white comrades get so "warm" that they deliberately discard all the uniform "above the Equator." Equally characteristic is the related fact that artists, sculptors as well as painters, almost invariably depict their "men of color" as superior men, physically.

I recall seeing, many years ago, a picture by an English artist which showed several Negroes on Lord Nelson's ship "Victory" in the great battle of Trafalgar. Two or three were prone, dead and dying, on the bloody

* One of the sculptured reliefs at the base of the famous Nelson Column in Trafalgar Square, London, shows a big Negro "doing his bit" with the rest.



17. The Navy, group, on Soldiers' and Sailors' Memorial Arch, Brooklyn, by Frederick MacMonnies



Copyright by Elihu Vedder

18. Jane Jackson, painted from life by Elihu Vedder



From a Copley Print, copyright, 1901, by Curtis & Cameron

Copyright by Elihu Vedder

19. The Cumæan Sibyl, bronze bust, by Elihu Vedder



20. Africa, figure, on door-frame at the National Capitol,
by Randolph Rogers

IN AMERICAN SCULPTURE

deck among their white ship-mates. The others were "hot" in the fight. And all of the Negroes—I distinctly remember—were stripped to scant trousers only; and moreover, those black fellows, at anyrate those remaining in action, could properly be described as "mighty men of valor."

In Overend's spirited painting of the battle of Mobile Bay—the often-reproduced picture which shows Admiral Farragut conspicuous in the fore-shrouds of the "Hartford"—a powerfully built Negro, handling an enormous cannon swab, occupies the central fore-ground of the picture. He is naked above the waist.

We may rest assured that the scantily attired Negroes in the sculptural groups which have been discussed are not inadvertent portrayals, nor are these portrayals half-disguised belittlement as some persons might suppose: they are "true to form."

Perhaps some indefinable instinct prompts the display of their stalwart bodies;* perhaps it is a sort of "reversion": but whatever the reason may be, it is a fact, as I have said, that Negroes "in action" are wont thus to do—especially when in strenuous action enveloped in death-laden battle-smoke.

* It may be interesting to note that "stalwart" probably came from two old Saxon words which meant, (that which is) "worth stealing."

EMANCIPATION AND THE FREED

THE "CUMÆAN SIBYL,"

BY ELIHU VEDDER

A statue by W. W. Story, which he called the "Libyan Sibyl," has been discussed. This statue had its "inspiration" in the story of Sojourner Truth. It is a curious coincidence that the original of another representation of a Sibyl — a painting by the eminent American artist, Elihu Vedder — was a Negro woman whom Mr. Vedder knew in New York City, while he was working there as an artist during the Civil War. The painting referred to is the celebrated "Cumæan Sibyl" which now is at Wellesley College in Massachusetts. It is one of the most notable of Mr. Vedder's works; of his early works at least.

Since the work just mentioned is a painting, this is not the occasion to go into details regarding it. However, the same conception was modeled by the artist in the form of a bust with a much closer resemblance to the original woman, physically and otherwise. This was later cast into bronze, retaining the name, "The Cumæan Sibyl."

The original of this picture and bust was one, Jane Jackson, who sold peanuts on the street to support herself while her only son was fighting in the Union Army. The story and a picture of Jane appear in Mr. Vedder's

IN AMERICAN SCULPTURE

book, "Digressions of V," published in 1910. He says (page 236) :

At the time [War time, probably 1864] I had my studio in the old Gibson building on Broadway: I used to pass frequently near a corner, where an old Negro woman sold peanuts. Her meekly bowed head and a look of patient endurance and resignation touched my heart and we became friends.

She had been a slave down South, and had at that time a son, a fine tall fellow, she said, fighting in the Union Army. I finally persuaded her to sit to me and I made a drawing of her head and also had her photograph taken. Having been elected associate of the National Academy, according to custom I had to send in a painting to add to the permanent collection, so I sent in this study of her head and called it simply by her name—which was Jane Jackson. Time went on and I found myself in a mood. As I always try to embody my moods in some picture, this mood found its resting place in the picture of "The Cumæan Sibyl." Thus this fly—or rather this bee from my bonnet—was finally preserved in amber varnish, and thus Jane Jackson became the Cumæan Sibyl.

There is nothing in the history or legends of the Cumæan Sibyl to suggest an African origin or residence for her, as in the case of the Libyan Sibyl. The Cumæan was, however, the most noted of the Sibyls, and the most prominent incident concerning her is the story of the sale by her to the Roman King, Tarquin,* of the celebrated Sibylline Books, containing the so-called oracles. The story

* About 500 B. C.

EMANCIPATION AND THE FREED

briefly is that she visited Tarquin and offered to sell him nine books containing her oracles. He refused to purchase them. She went away but returned later and informed him that she had burned three of the books and offered to sell him the remaining six books, but she asked the same amount for the six that she had previously asked for the nine. He again refused to purchase. The Sibyl went away but returned the third time, telling the now astonished Tarquin that she had burned three more of the books but would sell the remaining three; still she insisted on the same amount that she had originally asked for the nine. This time Tarquin yielded and purchased the three books. These books were deposited in the Roman archives and were consulted by specially trained men on all important occasions. However, we cannot follow their history at this time.

Following the quotation above, Mr. Vedder goes on:

The story of the Sibyl is well known, having been translated from Latin into English, but the story of the embodied mood has not been translated. In plain English it meant: If you don't buy my pictures now while they are cheap, you will have to pay dearer for them later on. Thus far the prediction has turned out true several times.

But, as has been stated, Mr. Vedder, who is a sculptor as well as a painter, modeled the

IN AMERICAN SCULPTURE

same subject into a bust which was cast in bronze. It is this bronze figure that most interests us here.

Comparing the features of Jane Jackson with the features of this Sibyl in the bronze form, we observe that the Sibyl resembles Jane but there are rather different expressions on the two faces. The lips of the Sibyl are more compressed and the corners of her mouth drawn down, thus arching her upper lip and giving her an expression of cynicism not free from contemptuousness — in keeping with the mood of the artist. The "look of patient endurance and resignation," which the artist observed in Jane's face, has in the Sibyl given place to an expression of stern austerity mixed with a certain mystery and uncanniness. It would not be difficult to imagine this Sibyl to be capable of penetrating, and even of foreseeing, men's plots and plans, their dreams and schemes; while her own inner realization of humanity's essentially dependent impotence, would be likely to arouse such thoughts as are indicated by her scarce-hidden sneer.

Thus it seems that in this figure, Vedder embodied more of his own mood than of Jane's. Nevertheless, he has, in this bust, given us a Sibyl who looks her part — looks the particular part as well as the particular

EMANCIPATION AND THE FREED

character which are indicated by the incidents briefly related.

It is notable, too, that in transforming Jane into the Sibyl, Vedder has considerably sharpened her nose and thinned her lips; thinned them even more than the cynicism already noted would seem to require. In short, he has "toned" her features so much and given her such long, straight hair, that one would scarcely surmise on looking at her that her original was a Negro woman. Yet it should be remembered that it was not Jane as an individual, nor Jane as a representative of any race, but her story, her character, and her "look" — happily fitting, to a certain degree, his mood — that he embodied in the Sibyl.

It is not difficult to see the connection between Mr. Vedder's cynical mood and the Cumæan Sibyl's legend as outlined above. But an interesting question is, what suggested the embodiment of this particular woman and her "look of patient endurance and resignation" in the said Sibyl, when such "looks" were no doubt common enough in New York about that time? Since he has not told us — if he knows — those of us who care to do so may each make a guess for himself. My guess is based on the supposition that Jane sold newspapers as well as peanuts (and perhaps other things), hence it may have been

IN AMERICAN SCULPTURE

Jane's occupation as a dispenser of modern "oracles" which prompted her selection.*

"AFRICA," STATUETTE,
AT THE NATIONAL CAPITOL,
BY RANDOLPH ROGERS

On the frame of the celebrated bronze doors at the eastern entrance to the Rotunda of the United States Capitol at Washington, there are four figures, each about eighteen inches high, representing the continents—"Africa" is of course one. These doors and the frame are the work of Randolph Rogers, whose figure, "Emancipation," on the Detroit Military Monument, has been discussed.

Rogers' little "Africa" at the entrance to the Rotunda of the Capitol merits special attention for several reasons, one of which is, it is, I believe, the earliest work of American sculpture which shows a person of African descent or lineage.

In size, this figure is rather insignificant, or perhaps we should say, diminutive; yet it is properly proportioned to the other figures on the door-frame.

* In a letter from Mr. Vedder, dated in Rome and received since the above was written, he says, regarding the combination of imagination and reality which suggested the portrayal: "I simply took Jane Jackson, that type of a soul patiently biding its time, and put into the picture [figure] the idea of the 'Cumaean Sibyl,' thus converting Nature into Art."

EMANCIPATION AND THE FREED

"Africa," as Rogers portrays her here, is, as to features, form, and dress, a sort of idealized composite of the various races and peoples on that continent. Her head, perhaps on account of the crest-like head-dress which she wears, is reminiscent of Story's "Libyan Sibyl," but her features are heavier — more characteristically African. This is a very conscientious and praiseworthy representation, especially for the time — about 1858.

As I have stated, "Africa," as Rogers portrays her, is a sort of composite, Negro predominating. She is less "made up" than her continental sisters — or should I say distant cousins? — "Europe" and "America"; although Rogers did not over-do the matter of "make-up" in any of these figures. He exercised unusual restraint and good taste, considering that elaboration was the fashion of the time. This tendency of the time is exemplified in Crawford's "Liberty" on the Dome, modeled four or five years earlier. She is fairly smothered under a superfluity of costume, ornaments, insigni, and "properties." But that was the day of such delineation. In that day we would recognize an "America" or a "China," a "Venus" or a "Juno," by her apparel and trappings, or her lack of them. As the manager of the rural "Living-Pictures" show would say: "Now, ladies and gentlemen, we

IN AMERICAN SCULPTURE

will have a representation of Daniel in the Lions' Den. You will know Daniel from the Lions, by the green cotton umbrella under his arm."

But the present tendency is more and more to discard, or at least to subordinate, costume and paraphernalia — that which Kenyon Cox would call expository millinery. Our higher artists seek now to emphasize pose and expression; that is, they endeavor to set forth or to suggest ideas and to delineate character. These are especially the aims in sculpture.

But to return to "Miss Africa." I am saying "Miss," wittingly; for it should be noted that Rogers has shown extraordinary graciousness and delicate taste by depicting "Africa" as an adolescent maiden, dignified, yet demure, and without apparent self-consciousness. We shall the more appreciate the magnanimity of the portrayal when we remember that at the time Rogers was modeling this figure, "Africans" in America were as a race almost universally despoiled or mistreated and as usual, by the despoilers at least, despised and contemned. It would have been natural for the sculptor of these figures to have depicted "Africa" quite differently from the manner in which it was done by Rogers. A lesser man could scarcely have failed — or refused — to model his "Africa" repulsive, or "heathenish" at the

EMANCIPATION AND THE FREED

least; or if an extra generous fellow, or if in a comical (?) mood, he might have given us a blank-faced, grinning "Topsy." If in doubt as to the acceptability of any of these, he safely could have followed an exaggerated "mammy" type — conspicuous breasts, preposterous hips, and other physical features and expression to correspond. Even at that, he would have been doing much better for the time than Powell did for his time (over ten years later and after the war) in his reprehensible picture of the battle of Lake Erie, which I have mentioned. We were extremely fortunate in the choice of the sculptor for these bronze doors; for this little "Africa" by Rogers and Powell's dodger in the boat are the only portrayals of Black Folk in the art of the National Capitol.

Like Crawford did when modeling "Liberty" for the Dome, Rogers made a try at inventing a head-covering for "Africa." Those who have examined "Liberty's" head-dress at close range, and thus had opportunity to observe its fantastic arrangement of feathers, fox-paws, and stars, will, I think, agree with me that Rogers did at least as well as Crawford did.* (It has been explained that Crawford wanted to do the right thing but Jefferson.

* "Liberty," or rather the plaster model from which she was cast, may be seen at close range standing on the floor in the old National Museum Building at Washington. It is a fact which I have not seen mentioned, that the so-called

IN AMERICAN SCULPTURE

Davis, who then had the "say," insisted on something "different" — and he got it.*)

"Africa's" head-covering is not nearly so bizarre as "Liberty's," still it is somewhat extraordinary. It is a sort of hood made of the skin from an elephant's head, with the big ears pendant, the short tusks protruding, and the trunk turned upward and backward over the head. At a little distance, it recalls the familiar Egyptian hood and crest, and it even suggests their possible origin. At anyrate, Rogers' creation quite becomes "Africa's" style and helps to make her look "peart."

In her left hand she holds a small round object about as large as a good-sized cocoanut, but it is probably not a cocoanut, it seems to be too spherical for that. If the object were in "Europe's" hand or "America's," I would think that it represented a globe. Maybe it does, but more probably it represents a fruit of some kind; for the position of her right hand and its fingers are such that she may be about to pinch the fruit, if it is a fruit, or to pick something from it, perhaps the stem or rind.

"helmet" on her head is made from an animal skin which has two of the paws remaining on it.

* Jefferson Davis was not in control when Rogers modeled these doors; hence we find that Rogers' "America" on the door-frame has on her head the Liberty Cap, although "Liberty" herself (or "Freedom" if you choose to use the

EMANCIPATION AND THE FREED

She is too high on the door-frame to permit close examination while standing on the floor or on a chair. My photographer spliced the legs of his camera and stood on a stool while focusing (?), yet, as you will notice from the picture, the camera's eye was considerably below her. So I am as yet without a close view which would possibly enable me to determine what it is she holds in her left hand and what the position of her right hand indicates. But whatever is indicated, Rogers could not have put more grace and daintiness into her pose and the position of her hands and fingers, if he had been lovingly modeling his own daughter instead of this neglected, un-chaperoned Daughter of the Sun.

"AFRICA," GROUP, NEW YORK CITY,

BY DANIEL C. FRENCH

In front of the United States Custom House in New York City, there stands a noble group by Daniel Chester French. It is a representation of Africa as one of the four continents. There are also groups representing Europe, Asia, and America.

My attention was called to the group by

official name). on the Dome, was not permitted to wear one. An interesting question is, If Mr. Davis had been in control when the model of Rogers' doors and frame came up for approval, would he have "passed" the dainty, demure little African maid whom we have been discussing?

IN AMERICAN SCULPTURE

Dr. Owen M. Waller of Brooklyn, who referred to the main figure in it as "Ethiopia Asleep."

It shows a female of heroic size, seated. Her eyes are closed and her head bowed forward as if asleep. Apparently she is not "dead" asleep, for her jaw does not droop nor are her muscles relaxed; but dozing, napping, she sits, ready to rouse herself on slight alarm. Her fallen mantle exposes for our admiration—or admonition—a more than Amazonian form. Her mighty right arm rests upon the head of a sphinx, while her left arm lies athwart the forehead and face of a just-awaking lion at her side.

At the side of the sphinx and almost at "Ethiopia's" back, sits a hooded figure with a far-away look in her eyes; yet seemingly revolving ponderous thoughts in her mind. What is personified by this strong- but grave-faced figure sitting beside the sphinx, I do not know; but through all of her enveloping mystery, there is manifest a penetrating, uncanny power. She may be pondering, or she may be planning; she may be doing both. Possibly French's idea here is akin to, or parallel to, Mrs. Fuller's in her "Emancipation" group—"Humanity" brooding over the wrongs and indignities heaped upon "Africa,"—the defiled sister, the Dinah among the continents—and

EMANCIPATION AND THE FREED

dreading the future when "Africa's" sons shall endeavor to avenge her shame, as Dinah's brothers avenged hers.*

These groups by French are works of exceptional distinction. "Africa," in particular, is a noble and admirable conception, and it is additionally interesting in that it is — if I mistake not — the only piece of sculpture owned by the National Government which portrays a personage of African lineage, except the small figure which is on the frame of Rogers' bronze doors at the entrance to the Capitol at Washington. The small figure by Rogers has a significance similar to the main figure in the group we are now considering; it is a personification of Africa. In other respects, however, than the matter of size, Rogers' figure presents an interesting contrast to French's "Ethiopia." Rogers' little "Africa," as we have seen, is a sort of composite; yet like "Emancipation" on his Detroit Monument, is frankly and typically African.

On the other hand, in French's group (which was not put in place until 1906), "Ethiopia" has apparently been "favored" even more than was Story's figure, the "Libyan Sibyl." "Ethiopia" is scarcely noticeably African, that is, Negroid, in features; and moreover she has long, straight hair which hangs in a smooth

* Genesis xxxiv.

IN AMERICAN SCULPTURE

plait down over her bosom.

With all deference, and without abating a jot of one's admiration for the group as a whole, one is moved to question such a representation of Africa. It is true that on that vast continent (three times the size of Europe) the inhabitants have a wide variety of physical features. The Sudanese do not much resemble the Zulus, and both of these peoples differ widely from the Egyptian Copts and the Berbers. We know also that South Africa has a considerable population of real Dutch and English. But heavy-featured and crispy-haired people largely predominate on the continent; so it seems hardly justifiable to represent Africa by a long-haired, more or less sharp-featured personage such as we see here. And even Story's Sibyl, while African enough to represent a Libyan, as he purported, yet is scarcely typical of Africans as a whole, whom she was also held to represent.

Thus it appears, that, broad-minded and catholic as these men (French and Story) undoubtedly were, there remained a residue of perhaps pardonable, and perhaps unconscious, race pride which prompted them to believe that their figures would be more acceptable thus; and possibly that "we" would feel complimented by this "toning." However mistaken they may have been — if indeed they

EMANCIPATION AND THE FREED

were mistaken — they have meant well and have wrought conscientiously and nobly, and we thank them for doing so. They as easily could have demeaned or disrespected us, as lesser men would have done and often have done.

Perhaps I should not dismiss this splendid group from consideration without quoting a little of what has been said of it in the art periodicals and elsewhere.

In the "Craftsman" (April, 1906) we read :

The immemorial age and also the awakening youth and strength of Africa are symbolized in the group which bears the name of the Dark Continent. The principal figure is that of a young woman, sumptuously moulded, and with features suggestive of an idealized type of the highest order of the African races of today, rather than the ancient Egyptian. This figure is represented as asleep, reclining against an Egyptian column and upon a rock of the desert. The right arm rests languidly upon the head of a lion, and seems to have been lifted by the raising of the lion's head in awakening. The lion lies upon a stone that appears to have formed the top of an Egyptian gateway, from its shape and the carvings upon it of the scarab, or sacred beetle — the Egyptian emblem of immortality — and of the globe. This suggestion of age and ruin is further emphasized by a completely draped figure, leaning upon an urn, at the back of the group.

It will be observed, that, to this un-named writer, the hooded figure is suggestive of "age and ruin." Another un-named writer in the

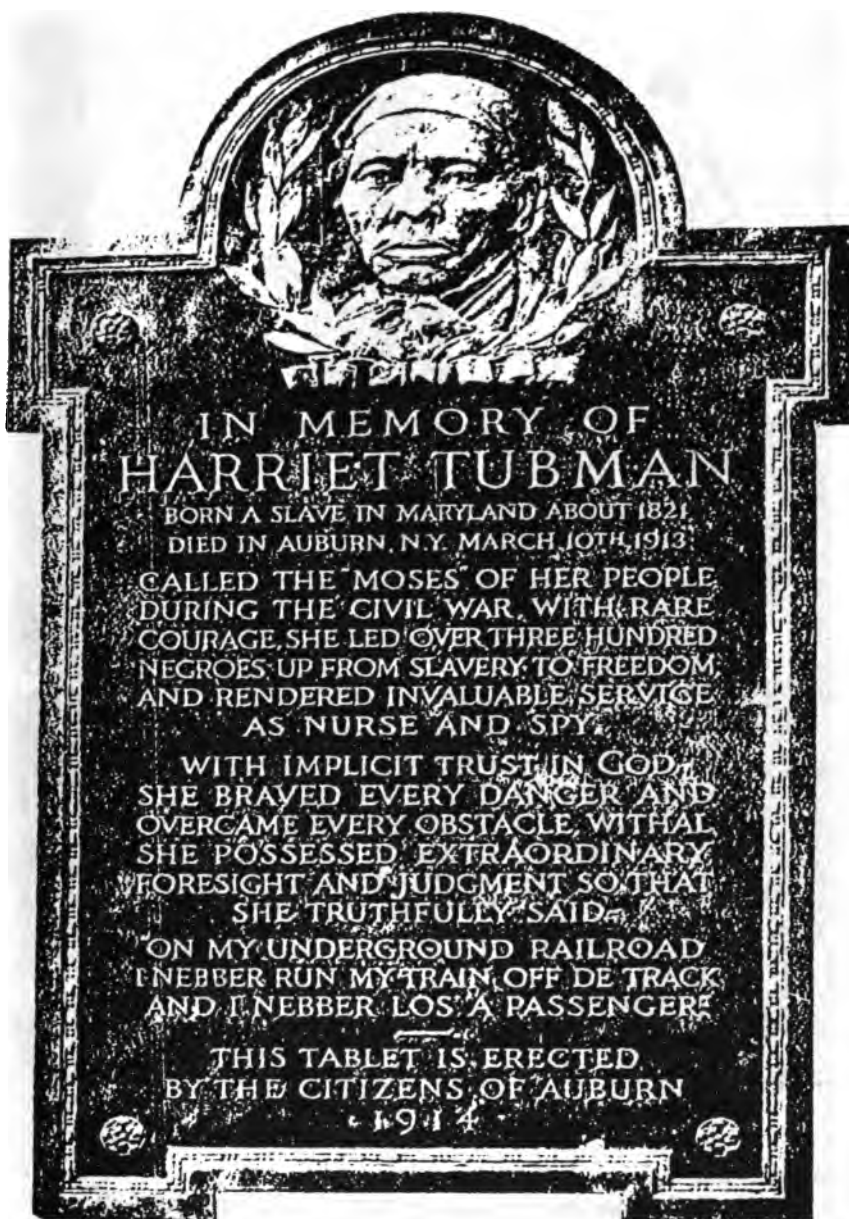


21. Africa, group, in front of the Custom House, New York City (front view), by Daniel C. French



Copyright by the Century Company

22. Africa, group, in front of the Custom House, New
York City (side view), by Daniel C. French



23. The Harriet Tubman Tablet, Auburn, N. Y.



24. The Douglass Monument, Rochester, N. Y., by Sidney W. Edwards

IN AMERICAN SCULPTURE

"Independent" (May 17, 1906), refers to it as a "mysterious figure suggesting the future possibilities of Africa."

In the "Century" (Jan. 1906), Charles DeKay discusses the groups at length. Of "Africa," He says:

Africa is on the extreme right, near the Battery Park. As a dark and unexplored continent, the genius, whose lower limbs are covered with a robe, has her head bent in a somber dream. Eyes, mouth and hands hint of lassitude and discouragement. She rests one elbow on the head of a lion, with the hand clenched on her knee, knuckles downward, while the other arm rests loosely on the granite sphinx of Egypt. Behind her crouches, deeply enveloped in a mantle, a figure that expresses the mystery of the deserts and the unexplored recesses of Africa's primeval forests.

It is as if the sculptor, an early admirer and portraitist of the sage of Concord, had meant to suggest that Africa, not awake, but on the eve of change, still struggles with a troublous vision. Were bits of one of Emerson's finest poems floating through his mind?

The Sphinx is drowsy,
Her wings are furled,
Her ear is heavy,
She broods on the world.
Who'll tell me my secret
The ages have kept?
I awaited the seer
While they slumbered and slept.

There is considerable more regarding these groups, and all of it shows discernment and good taste. But toward the end of the article,

EMANCIPATION AND THE FREED

DeKay goes into a defense of the sculptor against anticipated criticisms. He says:

In the groups here shown the sculptor has held a middle path between realism and extreme symbolism. One observer may object that the faces of Asia and her attendants are not types of East Indians; another may not like even so much attention to Oriental figures and accessories as the group shows. One critic may call for a Berber, Abyssinian or negro type or touch in features and form of Africa, while another resents such obvious symbols as sphinx and lion. The sculptor, however, has steered a course that suits him and will suit those whose appreciation is worth while.

This paragraph is a curious mixture of unwarranted assumption and mistaken inference. Why should he assume that people will object to the sculptor's purported failure to do what there was no call for him to do? Why should we expect the sculptor or any one else to single out the "East Indians" as sole representatives of Asia? or the Berbers as typical of Africa? If the sculptor actually had done any of these things, it is conceivable that some sort of defense of his action might be made; but it seems far-fetched to assume that anybody will criticise him for not taking such liberties.

Mr. DeKay's defense against anticipated criticisms of the sculptor's "middle path" in the matters of accessories and symbolism, is more reasonable. There is some ground for

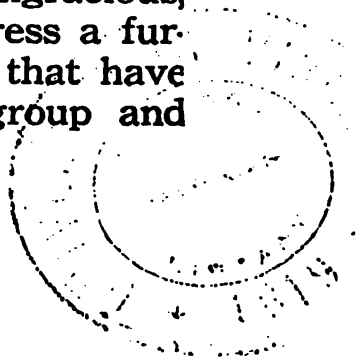
IN AMERICAN SCULPTURE

anticipating criticism, or perhaps an expression of a different preference, as to these matters; though, personally, I think that his middle course here was happily chosen; and, in my opinion, the consistent yet discriminating manner in which Mr. French has pursued his chosen course, displays exceptional intelligence, skill, and taste. The minor exception which I have presumed to note, appears to me to be merely a brief "falling away" from the course, or, if you choose, a brief steering to one side to avoid a supposed "snag."

The really unfortunate features of Mr. DeKay's supererogatory defense are his acerbity and almost self-opinioned dogmatism. It is scarcely necessary that he should say that "the sculptor steered a course that suited him"; and it is going entirely too far, to say that the chosen course "will suit those whose appreciation is worth while." It is doubtful whether Mr. French needs or desires such defenses. But, be that as may, I, for one, give full assent to DeKay's last statement concerning these groups. He says:

Certainly they are worthy of prolonged study. They are the strongest work of one of our greatest sculptors.

At the risk of appearing to be ungracious, I am constrained at this point to press a further consideration of certain ideas that have been discussed under French's group and



EMANCIPATION AND THE FREED

have been adverted to under other figures.

There is no denying that as things appear to go among colored people in America, any artist has a fairly good right to suppose that "we" do put some premium on approximations to the physical features of Caucasians. Confessedly, the reasons behind this apparent preference are somewhat beyond my ken, but I do not believe they are solely what, superficially, they appear to be. And often where there is a superficial appearance of such preference, intimate knowledge of all the facts fails to confirm its existence. In the few cases where there is little or no doubt of its existence, it is generally traceable to triviality of character or to a supposed expediency; but we know that expediency is not based on preference. In any case, high and serious art should refuse it recognition; for it is neither worthy nor representative. It has no higher claim to recognition than have excessive prudery, religious bigotry, racial or class arrogance, or any other of the preferences, prejudices, and pretexts, born of shallowness, cant, and pretense.

At the same time, it should be borne in mind that, though we may concede wide licenses, what is fundamentally needed in Art is not so much rigid literalness, as high purposed seriousness; not stupid indifference, but sympa-

IN AMERICAN SCULPTURE

thetic sincerity; not narrow exactness, but broad truth: remembering also, and always, that it demands more and higher courage — and courage guided by intelligence — to show true culture, than to follow convention; to be ungrudgingly just, than to be merely charitable. And, for those who are in real need, it requires even a higher courage, and at least as much intelligence, to rise above expediency and insist on justice, when there is being tendered benevolence backed by good intentions.

Let us, nevertheless, without fear, say to the artists — and to ourselves as well — what Mrs. Browning said to the poet —

Truth is fair: should we forego it?
Can we sigh right for a wrong?
God Himself is the best Poet,
And the Real is His song.
Sing His truth out fair and full,
And secure His beautiful.
Let Pan be dead.*

Truth is large. Our aspiration
Scarce embraces half we be.
Shame! to stand in His creation
And doubt Truth's sufficiency! —
To think God's song unexcelling
The poor tales of our own telling —
When Pan is dead.

* "Pan" may be here regarded as representative of the old system with its numberless gods and demi-gods, each and all circumscribed by admittedly limited knowledge, power, and probity.

EMANCIPATION AND THE FREED

What is true and just and honest,
What is lovely, what is pure —
All of praise that hath admonished, —
All of virtue, shall endure, —
These are themes for poet's uses,
Stirring nobler than the Muses —
Ere Pan was dead.

O brave poets keep back nothing,
Nor mix falsehood with the whole!
Look up Godward! speak the truth in
Worthy song from earnest soul!
Hold, in high poetic duty,
Truest Truth the fairest beauty!
Pan, Pan is dead.

THE HARRIET TUBMAN TABLET, AUBURN, NEW YORK

A bronze tablet in memory of Mrs. Harriet Tubman (Davis) was unveiled in June, 1914, at Auburn, New York.

The tablet has been placed conspicuously in the Cayuga County Court House. It was paid for chiefly by personal contributions, mostly from people in Auburn and vicinity.

The woman in whose memory the tablet has been erected had a most eventful career. She was born in slavery in Maryland and escaped by running away when a young woman. After she had secured her freedom, she took up the work of conducting runaway slaves to Canada, mainly by way of what came to be

IN AMERICAN SCULPTURE

called the Under Ground Railroad. For that purpose she made many trips into slave territory, encountering grave dangers and enduring great privations. When the War made such work no longer necessary, she became a nurse and a spy, rendering valuable service to the Union cause.

It is difficult to view the facial features of this heroine as depicted on this tablet without wincing at what must be called — putting it very mildly — the bald literalness of the portrayal. In fact, literalness, if it really is that, has here been carried quite beyond the limits of good taste.

This woman, whose life-history is like a romance and a hero tale combined, lived, it is true, to a great age; but it is probable that for relatively only a short period of her life, were her features as shriveled, mis-shapen, and pitifully distorted, as they are here depicted — if indeed they ever were. If the artist intended to do something "striking," he failed; for what he actually did was merely stupid.*

The people of Auburn, where Mrs. Davis lived so long and where she died, probably

* A picture of "Aunt Harriet," as she was affectionately called, evidently from a late photograph, appeared in the "Auburn Citizen" in connection with the account of the unveiling ceremonies. The difference between this "likeness" and the one on the tablet is marked.

EMANCIPATION AND THE FREED

had no intention to ridicule her; and it is also probable that, knowing her personal character so well, they can manage to tolerate — for the sake of supposed art and truth — the hag-gish physiognomy which we see on this tablet.

But many of us who were outside of her personal acquaintance, although we would be pleased to see her work and her sacrifices properly commemorated, yet find it difficult to reconcile such raw realism — if it is indeed realism — with genuine, deep-seated respect.

Art fails of its purpose, if purported realism be pushed to the point where it appears to be inconsiderate or verges on offense; and in no case is it permissible, in the name of art, to do that which is manifestly unbecoming or which will tend to excite ridicule.

The inscription on the tablet, while excellent in the main, yet in part reinforces one's objections to the facial portrayal. One sentence reads: "On my Underground Railroad I nebber run my train off de track and I nebber los' a passenger."

We might as well be frank about it — such honors are too much like "puddings rolled to us in the dust."

In view of what I have said while discussing other works, especially French's group, there will of course be persons — some sincere, some shallow, and some merely hasty—

IN AMERICAN SCULPTURE

who will accuse me of inconsistency. They will, for instance, claim and believe that my apparent insistence on literalness in the case of "Ethiopia's" representation, should apply to the portrayal of Harriet Tubman. They should, however, notice that, while superficially, fault, in one case, is found with an apparent falling short, and in another case with a pushing too far, of literalness or realism; yet in both cases the essential faults — if they are faults — are the probable reasons which actuated the artists, and additionally in one case, objection lies in the probable consequences of the portrayal. One is a small error of omission, from mistaken purpose; the other a large error of commission, from stupidity or misdirected zeal: but neither offsets nor justifies the other.

I have insisted on frankness. Even so; but frankness, or its imitation, may be abused. Even genuine frankness has its limitations. Jesus, when admonishing the Woman of Samaria, did not use the same sort or same degree of frankness that Paul used in denouncing the licentiousness of his day. Let us not deceive ourselves nor be deceived. Let us not be disconcerted by the accusation of inconsistency, which is sure to be made; for, as Emerson has said, "inconsistency is a bugbear of little minds."

EMANCIPATION AND THE FREED

Oh, the world is weak —
The effluence of each is false to all ;
And what we best conceive we fail to speak.
— *Mrs. Browning.*

THE DOUGLASS MONUMENT, ROCHESTER, NEW YORK

Here and there throughout the country, in public buildings, colleges, churches, and cemeteries, there are busts, medallions, tablets, and a few monuments, placed or erected in honor of, or in memory of, individual people of color. Few of these are sufficiently conspicuous or "monumental" to justify extended description. The most important is the Frederick Douglass Monument in Rochester, New York. Mr. Douglass was a resident of that city for many years and it was there he published the "North Star."

Shortly after the death of Mr. Douglass at Washington, D. C., in 1895, a movement was started by John W. Thompson, a prominent colored man of Rochester, to erect a monument in that city as a memorial to Mr. Douglass. Mr. Thompson was assisted by other prominent citizens, white and colored. They secured an appropriation of \$3,000 from the state legislature. The Republic of Hayti, to which country Mr. Douglass had been United States Minister, gave \$1,000. The remainder

IN AMERICAN SCULPTURE

of the \$10,000 which was expended, was raised mostly from private donations. From Mr. Thompson's excellent book, which gives the history of the undertaking, it appears that less than five hundred dollars was contributed directly by colored people, of which one hundred dollars came from the New York Conference of the African Methodist Episcopal Zion Church, of which denomination Mr. Douglass had been a member.

The monument was unveiled in 1899. It was erected conspicuously in an open space near the railroad station. On account of certain changes regarding the station and its approaches, the position of the monument is now somewhat inconspicuous; hence a movement is on foot to have it moved to one of the public parks, which will probably be done.

The sculptor was Sidney W. Edwards. The bronze figure is eight feet high and stands on a pedestal of about the same height. The pedestal has on its sides extracts from addresses of Mr. Douglass. His son, Maj. Chas. R. Douglass, posed for the figure. The pose is dignified and commanding. It is intended to portray the attitude of the distinguished orator as he stood before a large concourse of people in Cincinnati and made his first public address after the final ratification of the Fifteenth Amendment. We can well im-

EMANCIPATION AND THE FREED

agine that we hear him saying in a tone of sober triumph: "Fellow Citizens: I appear before you tonight for the first time in the more elevated position of an American citizen."

Those who knew Mr. Douglass well will appreciate the strength of this work. It is not merely a man with such and such physical features, it is markedly personal, and clearly represents a person of more than ordinary force and commanding presence.

For the statue itself as a mere work of art, perhaps we may not rightly claim marked distinction; few "portrait statues" have or can have artistic distinction; and generally they need no interpretation. In connection with portrait statues, symbolism or even adventitious figures or accessories are seldom used with advantage. Indeed, if a person has been sufficiently eminent, a mere portrait figure, or possibly a bare column or rough stone, may be a satisfactory memorial. The matter was well covered by the epitaph which I think related to the great Greek dramatist, Euripides. It ran something like this: "This monument doth not make thee famous, O Euripides, but thou hath made this monument famous."

In personal memorials, however, most of us desire a "likeness"; and one which bears not only a physical resemblance but which shows "character." Here the artist has given us

IN AMERICAN SCULPTURE

both. Mr. Edwards has done his work with a sympathetic appreciation of his subject and, moreover, with taste and ability.

THE "DEMOCRACY OF CHILDHOOD,"

GROUP, WATERBURY, CONN.,

BY GEORGE E. BISSELL

A Soldiers' and Sailors' Memorial at Waterbury, Connecticut, has a most notable and inspiring group which comes within scope of our subject.

This group and the monument of which it is a part, are the sculptural work of George E. Bissell, whose Lincoln Memorial in Edinburgh, has already been discussed. While this Waterbury group seemingly was not intended primarily as an "Emancipation" group, yet to commemorate that event, or at least its consummation, was one of the purposes of the sculptor.

The Waterbury Memorial as a whole is so exceptionally tasteful, yet so expressive; so un-ostentatious, yet so appealing; that I wish the occasion would permit an attempt at an analysis and interpretation of it in all of its parts.

It was dedicated in 1884, nearly ten years earlier than the Edinburgh work. It is a matter of no small moment that so small a city as

EMANCIPATION AND THE FREED

Waterbury should undertake and construct such an imposing and costly memorial to the nine hundred men which the city sent to the War. It shows a practical patriotism and art-sense that is truly remarkable.

Concerning the particular group which interests us now, it may be said that nothing needs to be added to the description and but little, if anything, to the interpretation which was given of it at the dedication by the Reverend Joseph Anderson, D. D. He said of it :

The central figure in the group is seated in a chair of state, the panelled back of which is occupied by a wreath of oak leaves and laurel ; and within this, in a medallion, is an eagle, from whose beak depends a tablet bearing the word "Emancipation," the key, of course, to the meaning of the group.

The seated figure, whose face is full of motherly tenderness, leans forward in an attitude of listening. Her clasped hands rest on a large book which stands on her knee ; her right foot is upon a cannon, beside which is a broken shackle. The fillet which binds her hair is ornamented with a miniature shield, graven with stars and stripes, which marks her out as representing the American government. A well-dressed school-boy — his bundle of books beside him — stands at her knee ; and while she leans forward to listen to him she looks benignantly upon a ragged little Negro sitting on a cotton-bale at her feet, who holds in one hand a hoe, and is trying with the other to force open the leaves of the book upon her knee. In the school-boy, making an earnest appeal in behalf of the young Negro, the North is represented (by one of its children — for children have no prejudices, and know no

IN AMERICAN SCULPTURE

color-line) as appealing to the Government to extend to the African race the educational and other advantages which white people, North and South, had long enjoyed. And the Negro, who represents an emancipated people, illustrates by his position and action the eager desire of his race to secure the education which they know to be necessary to success in a free republic.

If indeed this Negro boy represents his race mentally — as he plainly does physically — it would be difficult to express, concerning the race, anything more complimentary and reassuring. The black boy, though the hoe is still in his hand, attempts with the other hand to "force open the leaves of the book," in order that he can secure the treasures therein. I know of nothing in American art that is more frankly and generously complimentary to Black Folk. Only a deep discernment, and a generous and noble heart would have conceived and proposed such a thing, even in Connecticut — the home state Prudence Crandall, but alas, the state which in Miss Crandall's day had not reached her stature.* Only a generous and noble community, and above all an intelligent community, would have sanctioned such a representation.

Another idea that is set forth by this group is beautiful and true — the freedom from prejudice, the fundamental democracy, of

* See Notes

EMANCIPATION AND THE FREED

childhood. The Reverend Doctor Anderson brought it out in his description, but I think it may profitably be pressed a little further. As I have stated, the idea is not only beautiful but true; and we should never look at this group or a picture of it, nor even think of it, without remembering this, among the important lessons which it teaches. Those of us who were reared in an environment where the children of our own race were relatively few, will perhaps bear strongest witness to its truth. From experience, we also know the truth of that which the sculptor himself has explicitly affirmed, that "race prejudice is the result of training, to which only grown-ups are subject."*

Hence, besides having other excellences this group is an everlasting reminder of the falsity of the recently enunciated claim—seemingly the "last ditch" of those who are fighting against the teaching and the spirit of the times—the claim that there is a natural and instinctive aversion of one race for another. Hereafter, when a person seriously asserts this doctrine; when he seeks to buttress his cultivated prejudice and calculated meanness by this claim, we need not argue with him, we may merely refer him to this group—or show him a picture of it—this

* From a letter to the author.



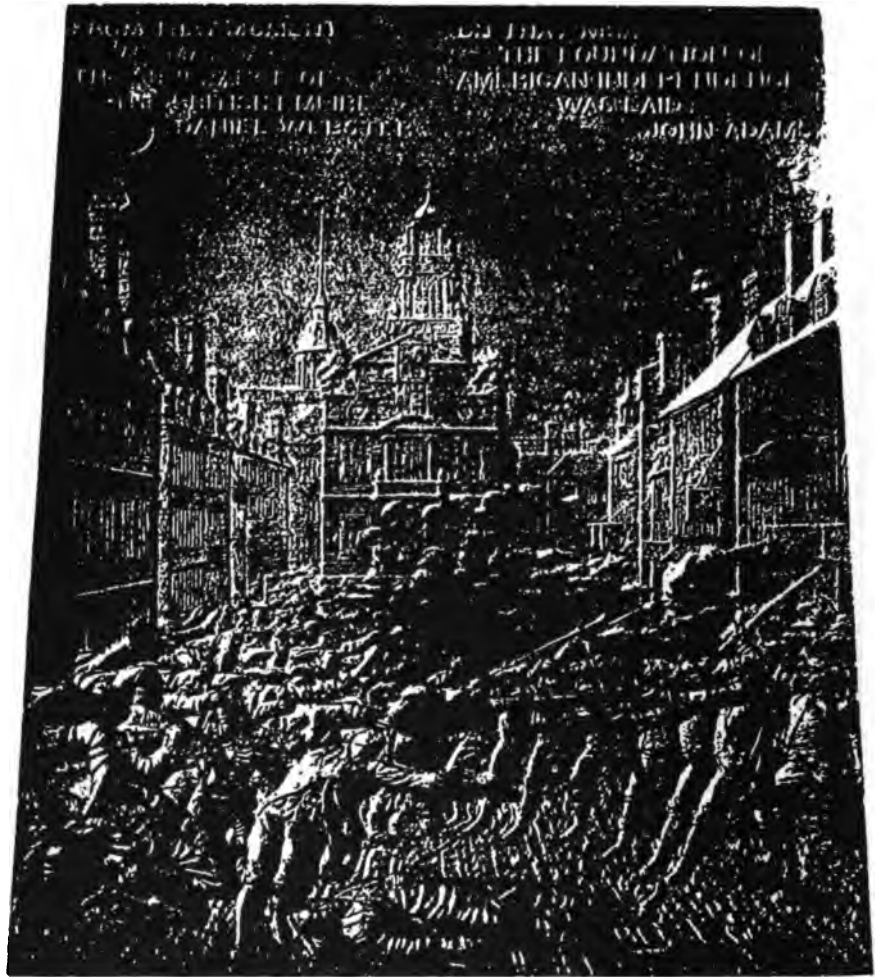
25. Military Monument, Waterbury, Conn., by George E. Bissell



26. The Democracy of Childhood, group, on Military Monument, Waterbury, Conn., by Geo. E. Bissell



27. The Attucks Monument, Boston, by Robert Kraus



28. Bronze Panel on Attucks Monument, Boston, by Robert Kraus

IN AMERICAN SCULPTURE

eloquent testimony in bronze, this noble group of Bissell's, to which I have given the name, "The Democracy of Childhood."

So far as I know, Mr. Bissell has given no name to this group nor sanctioned one for it; nor has he designated what he regards as the main idea in it. It might be called "Negro Aspiration," or "The Glory of Emancipation," or perhaps some other more expressive name. I would like to call it by the latter of the two names just mentioned, although the phrase may sound somewhat grandiloquent; for surely, the greatest good, and therefore the greatest glory, of Emancipation was the fact that it made possible, and to some degree attainable, for the Negro boy, what had been impossible and forbidden before.* I refer to education. It was the possibility of obtaining that, that was Emancipation's greatest boon.

But perhaps the name which I have presumed to give the group is more in keeping with what appears to be its dominant idea. Except for the purpose of identification, there is no serious need of a name. Call the group what you choose, or give it no name at all; it matters not. The really important thing is to appreciate the significance of what Mr. Bissell has here represented and to realize that here

*The relatively few colored children in the free states who had more or less access to schools, are excepted.

EMANCIPATION AND THE FREED

we have another instance of what Jarves refers to as, "High Art teaching noble truth."

THE ATTUCKS MONUMENT, BOSTON, BY ROBERT KRAUS

There stands in Boston a monument which commemorates an event of great importance, which, while not strictly within the limits of the subjects under discussion, is so closely related to them that we may, I think, properly discuss it briefly. The monument referred to is the "Attucks Memorial," sometimes called the "Massacre Monument."

The history of the event which this memorial commemorates is so familiar that it need not be repeated here. The monument itself is a most beautiful and tasteful piece of work; and it is notable because its erection by the state of Massachusetts in 1888 was due chiefly to the efforts of colored persons who began and pushed the movement.

The sculptor was Robert Kraus. One can hardly refrain from regretting that the sculptor elected, or was requested, to reproduce, in the relief at the base of the shaft, "the scene of the massacre as it was presented in an old plate published in London."* The scene as it is presented, is somewhat inexact historically

* Rand and McNally's Guide to Boston.

IN AMERICAN SCULPTURE

and almost "impossible" sculpturally; yet it is frank and sincere. Crispus Attucks the Negro, who was the first to fall, lies prone, plainly in view. His face is toward the front, as if to give opportunity to make manifest his race; and it is plainly manifest. There are a number of pictorial representations of this event which are more spirited and dramatic but none more satisfactory from the standpoint of frankness and sincerity.

The fittingly designed and beautifully modeled figure which stands in front of the granite shaft, represents "Revolution breaking the chains." She holds aloft the broken chains in her right hand and supports a flag and staff with the other hand.*

On the granite shaft are the names of the men who were killed in the massacre; Attucks' name standing first.

On the occasion of the dedication, the late John Boyle O'Reilly, the Irish-American patriot, read a poem of his own composition. Nothing nobler has ever been penned by an American. This splendid poem is not nearly so widely known as it deserves to be. If some unfortunate catastrophe had completely destroyed the granite and bronze of the monument on the day after its dedication, the fact

* In the official booklet giving an account of the unveiling ceremonies, this figure is called "Free America."

EMANCIPATION AND THE FREED

that its erection had inspired this poem, would have made its erection amply worth while. A few stanzas are appended.*

Where shall we seek for a hero, and where shall we find
a story?

Our laurels are wreathed for conquest, our songs for
completed glory :

But we honor a shrine unfinished, a column uncapped
with pride

If we sing the deed that was sown like seed when Crispus
Attucks died.

Shall we take for a sign this Negro slave, with unfamiliar
name —

With his poor companions, nameless too, till their lives
leaped forth in flame?

Yes, surely, the verdict is not for us to render or deny;
We can only interpret the symbol; God chose these men
to die —

As teachers, perhaps, that to humble lives may chief
award be made;

That from lowly ones and rejected stones the temple's
base is laid !

When the bullets leaped from the British guns, no chance
decreed their aim;

Men see what the royal hirelings saw — a multitude and
a flame :

But beyond the flame a mystery: five dying men in the
street,

While streams of severed races in the well of a nation
meet !

* A part of one stanza has already been quoted in connection with MacMonnies' group.

IN AMERICAN SCULPTURE

Oh, blood of the people! changeless tide, through century,
creed, and race!

Still one as the sweet salt sea is one, though tempered by
sun and place;

The same in the ocean currents, and the same in the
sheltered seas;

Forever the fountain of common hopes and kindly
sympathies.

Indian and Negro, Saxon and Celt, Teuton and Latin and
Gaul —

Mere surface shadow and sunshine, while the sounding
unifies all!

One love, one hope, one duty theirs! No matter the time
or ken,

There never was separate heart-beat in all the races of
men!

.
And honor to Crispus Attucks, who was leader and voice
that day, —

The first to defy, and the first to die, with Maverick, Carr
and Gray.

Call it riot or revolution, his hand first clenched at the
crown;

His feet were the first in perilous place to pull the king's
flag down;

His breast was the first one rent apart that liberty's blood
might flow;

For our freedom now and forever, his head was the first
laid low.*

FAITHFUL SLAVES MONUMENTS

At various times for several years past,
there have been propositions and discussions

* A few additional stanzas may be found in the Notes.

EMANCIPATION AND THE FREED

in the newspapers and elsewhere looking to the erection, by the people of the South, of a Memorial to commemorate the faithfulness of the slaves who remained on the plantations and in the homes of their masters during the period of the Civil War.*

Although the great memorial which the proponents have had in mind has not yet materialized, several lesser ones have been erected. Seemingly, many of these have been the tributes of individuals or families to one or a certain few ex-slaves; but a few of these memorials are of broader scope.

One of the most important of these — which appears to be the first one erected — is located at Fort Mill, South Carolina. It is the only one of which I have been able to obtain a complete description and picture.

For the picture shown herein and for the description, I am indebted to Mr. C. S. Link, City Clerk of Fort Mill. He writes:

The "Faithful Slaves" monument was erected in Confederate Park here in 1895 by Captain Samuel Elliott White, and is thus the first monument erected throughout the country to commemorate the fidelity of the slaves who remained at home during the years of the War Between the Sections and protected the lives and property left behind by those who went to the front. I make this statement since it is a fact that claim has been made by

* It has also been proposed to erect a memorial to the Negro "mammies" of the South.

IN AMERICAN SCULPTURE

other towns in the South to the distinction of being the first to erect such a monument but in each case it has been found that the claims are not valid.

The monument is a simple and dignified shaft of marble on the west side of which is carved a negro "mammy" sitting upon the steps of the "big house" and holding a white baby in her arms; on the east side is carved an old negro man resting upon a log in the edge of a field of grain with his blade resting beside him.

On the south side is carved :

1860

Dedicated to the Faithful Slaves who, loyal to a sacred trust toiled for the support of the army with matchless devotion, and with sterling fidelity guarded our defenceless homes, women, and children during the struggle for the principles of the Confederate States of America.

1865

On the north side appears:

1895

Erected by Samuel E. White in grateful memory of earlier days with approval of the Jefferson Davis Memorial Association. Among the many faithful: Nelson White (and six others)

Whatever the merits or demerits of this monument as a work of art — as to which I am not in a position to judge — there is no gainsaying the praiseworthy motives which prompted its erection and the very laudatory character of the tribute inscribed on it. This tribute, it seems, was not intended to be re-

EMANCIPATION AND THE FREED

stricted to the persons whose names are cited but to the faithful slaves generally.

Concerning the community which has sanctioned, and which takes pride in, such a memorial, we may well believe—as Mr. Link states, and cites certain facts to prove—

The spirit of good fellowship which existed in this community between the master and the slave in former days still exists to this day between the races.

"PEACE," GROUP, INDIANAPOLIS, BY BRUNO SCHMITZ

On the Soldiers' and Sailors' Monument in Indianapolis there is a relief group which shows a Negro.

The group bears the name "Peace," complementing a group on the opposite face of the shaft named "War." The figures and the accessories in both groups indicate that they relate to the late Civil War in this country.

The "designer" of these groups, as well as of the monument as a whole, was Bruno Schmitz of Germany. Previous to designing this monument he had designed several very fine monuments which had been erected in Germany. I have referred to Mr. Schmitz as the "designer" of these groups, because that is the way the matter is stated in the historical accounts, wherein it is also stated that

IN AMERICAN SCULPTURE

the actual modeling was done by another person.

Besides the two relief groups, designated "War" and "Peace," respectively, as stated, there are two other groups, bearing the same names, which are modeled wholly "in the round."* The latter groups are situated below the relief groups; and, although they are a few feet from the base of the main shaft, against which the relief groups rest, they are so placed that at a little distance, viewed from the front, the lower groups and upper reliefs appear as one;† thus making the relief groups appear considerably larger, although without this seeming augmentation they are described as the largest in the world.

The main shaft is nearly three hundred feet high. At a little distance, it is very imposing and beautiful, notwithstanding it is perhaps a little over-ornamented and is surrounded by a distracting superfluity of individual figures, portrait statues, candelabra, and what not.

The monument was constructed in instalments extending over several years, being finally dedicated in 1902, thus being the latest of the larger War memorials that so far have

*The fact is, the so-called relief groups show every gradation of modeling from very low relief to full round figures.

† It is not likely that this result was foreseen.

EMANCIPATION AND THE FREED

been erected. The various ornaments, figures, statues, etc., are the work of several different sculptors.

The two relief groups—or perhaps we should say the four groups, two “War” and two “Peace”—are the chief sculptural features of the monument. Only the Peace group comes strictly within the scope of our subject; but since the two sets of groups are so closely related, and moreover, since the chief fault—as I see it—of the Peace group is present also in the War group; and since I think it will be easier to demonstrate its presence in the War group, by comparing that group with well-known groups of similar import; I shall take the liberty to discuss both groups, or sets of groups, briefly. The fault which I am about to impute to these groups is chiefly an artistic fault—if fault at all—yet it has bearing on the presence and the interpretation of the figure in which we are mainly interested.

The two groups which I shall use for comparison with the War group here, are Rude’s celebrated group on the *Arc de Triomphe* in Paris, and MacMonnies’ Army group on the Soldiers’ and Sailors’ Memorial Arch in Brooklyn. These two latter groups somewhat resemble each other; and the War group here, resembles both, but in the manner of its

IN AMERICAN SCULPTURE

treatment, and in conception especially, it is markedly different from them.

Broadly speaking, Rude's group represents the powerful and universal appeal of a war based on national patriotism. His Bellona suggests consuming earnestness — flaming fury, we may say — yet not hate nor blood-thirstiness. The voice from her open mouth may be hoarse and strident, but her call is: "On to Glory!" and not only warriors, veterans and recruits, but all ages, classes, and conditions are surging forward in a fervor of enthusiasm in response to her summons. We may hardly call it war; this is only the opening phase of war, hence the name, *Le Depart* — the Departure for War.

In MacMonnies' group, "The Army," he has represented a body of infantry projected, as it were, right into the midst of a desperate situation — "exploded" there, the sculptor conceived it. Only two or three as yet have fallen and the detachment has scarcely gotten into action, though "bayonets bristle on every side." Bellona, seemingly unmindful of the critical situation of her wards, comes careering forward on her winged steed, and pressing the trumpet to her half-scornful lips, she blows a far-sounding Defiance.

Both of these groups, it will be noted, represent conceptions not much more comprehen-

EMANCIPATION AND THE FREED

sive than incidents or, at most, "occasions" in war. On the other hand, the Indianapolis group is a very ambitious undertaking. It attempts more than any but the very highest genius could hope to accomplish successfully. The group (viewing the two as one) essays to represent so much of the tumult and carnage as well as the glory of war, on a large scale; and brings into action so many arms of the service in so many stages of the fray; and, moreover, introduces such an over-load of the symbolical and the figurative — and finally, in the lower part, a glimpse of the aftermath of the struggle — that one is at first bewildered, and after a time wearied in the effort to disentangle, to correlate, and to interpret.

In a booklet descriptive of the monument, by Julia S. Conklin (of Westfield, Indiana) the group is described thus:

The panel representing "War" is a battle scene, representing cavalry, charging infantry and artillery. In the centre the fierce Goddess of War urges on the charge, while Columbia, in the background, upholds the stars and stripes.

The description relates to the upper or relief group only. At the time it was written the lower group had not been placed in position. The latter shows three soldiers conversing; one, a youthful-looking drummer, seems to be wounded — or homesick.

IN AMERICAN SCULPTURE

The description just cited seems very brief and inadequate. The fact is, in this booklet as well as in the writings of other Indiana people and in the newspapers, the chief matters dwelt upon are the size of the monument and of its various parts, and the cost of the same.

The Indianapolis "News," in a souvenir booklet describes the War group, or groups, as follows:

The central figure of the War group, rising full from the outer edge of the group, is the Goddess of War in an advancing position, torch in hand, her countenance breathing threatenings and slaughter. Around her whirls the tide of battle, a general on horseback, the individual soldier in various attitudes, scouting, firing, advancing, lying wounded, while in the reliefs fading insensibly into the Monument are the rank and file of the advancing battle line.

Yet in all of it we see no black man, though here, if anywhere — here, where there is powder smoke — he would seem most fittingly to have a place, both for his honor's sake and the truth's sake: for we well know that in the war which these scenes represent — the war to save the Union and to make universal liberty in this land a fact — as in all others of this nation's wars, the American Negro has been no "slacker."

Turning now to the Peace group — wherein a black man appears, seemingly as an after-

EMANCIPATION AND THE FREED

thought or a sort of supernumerary — there is, artistically viewed, as much confusion and incoherence as in the other, and there is more over-loading; and in it the symbolical and the figurative are heedlessly and hopelessly mixed with the realistic and commonplace.

The main idea which the group purports to represent is the home-coming of the soldiers after the War; a subject which in skillful hands may permit idealization — as indeed any subject may — yet which does not require it. The booklet first before-quoted says of this group:

The Peace group represents the home coming of the victorious troops — the happy reunion of families and the peaceful emblems of labor. In the centre Liberty upholds the flag, while at her feet the freed slave lifts up his broken chains. The Angel of Peace hovering over the scene holds aloft the wreath of victory and the olive branch of peace.

The description in the "News" booklet is about the same, but the freed slave is not mentioned, and "Liberty" is called the "Goddess of Peace."

There would seem to be enough "doing" here to supply *motifs* for several groups. It reminds me of the "grand finale" of our old country tableau-exhibitions, in which finale (illuminated by red fire) we would try to introduce every character that had been used in the preceding "pictures" — from "Mother

IN AMERICAN SCULPTURE

Goose" to the "Angel of the Resurrection," and from "Columbus" to "Uncle Tom and Eva" — adding, of course, "Uncle Sam" and "Columbia" with the Flag, and as many other characters as we were able to costume and could crowd on the stage.

Referring to the "freed slave," recumbent in the fore-ground, he seems to be the only one in the whole *ensemble* that is giving "Liberty" (or the "Goddess of Peace" whichever it is) any attention; and his appreciation seems to be almost solemnly "stagey."

Perhaps after all, the designer of the group is not responsible for the slave's position and pose, nor even his presence; for it appears from the booklets mentioned, that the original design by Mr. Schmitz underwent some alterations at the hands of the committee. Perhaps one of the alterations was the addition of this "freed slave." Indeed it seems not an extravagant supposition that he was actually made and placed where he is, after the group or model had been otherwise completed. The motives for this addition — if it was an addition — were no doubt laudable, to a degree; and although seemingly I am condemning it severely, yet it is not especially objectionable except to add to the artistic incoherence. On the other hand, I cannot see that it serves any worthwhile purpose so far as "we" are

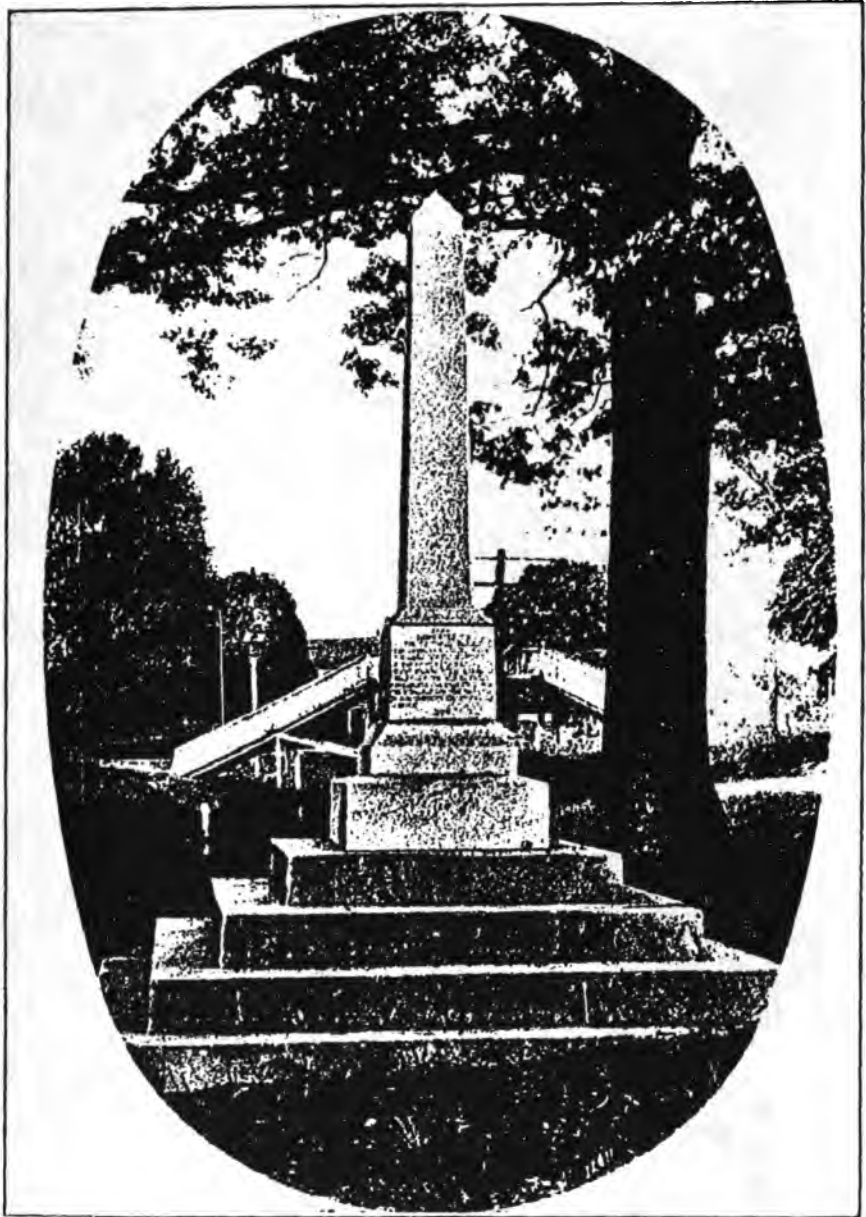
EMANCIPATION AND THE FREED

concerned. And when I look at the relief I think of what Ruskin said concerning a certain statue which he much admired, except for one thing. His objection lay against an obtrusive buckle, or some such appurtenance, which he said he could scarcely refrain from knocking off with his walking-stick. So likewise, I feel an impulse to seize this "super" by his dangling foot and slide him gently off into oblivion — or else say to him, as sternly as I can: "Awake, awake, put on thy strength . . . shake thyself from the dust; arise." You deserve a place at Liberty's side, not at her feet. Assist her soberly to uphold the Flag, while others rejoice; for, but for your strong right arm the Flag would even now perhaps be trailing in the dust!

SCULPTORS FROM THE SOUTH AND BLACK FOLK

Mr. Lorado Taft in his "History of American Sculpture," says (page 521):

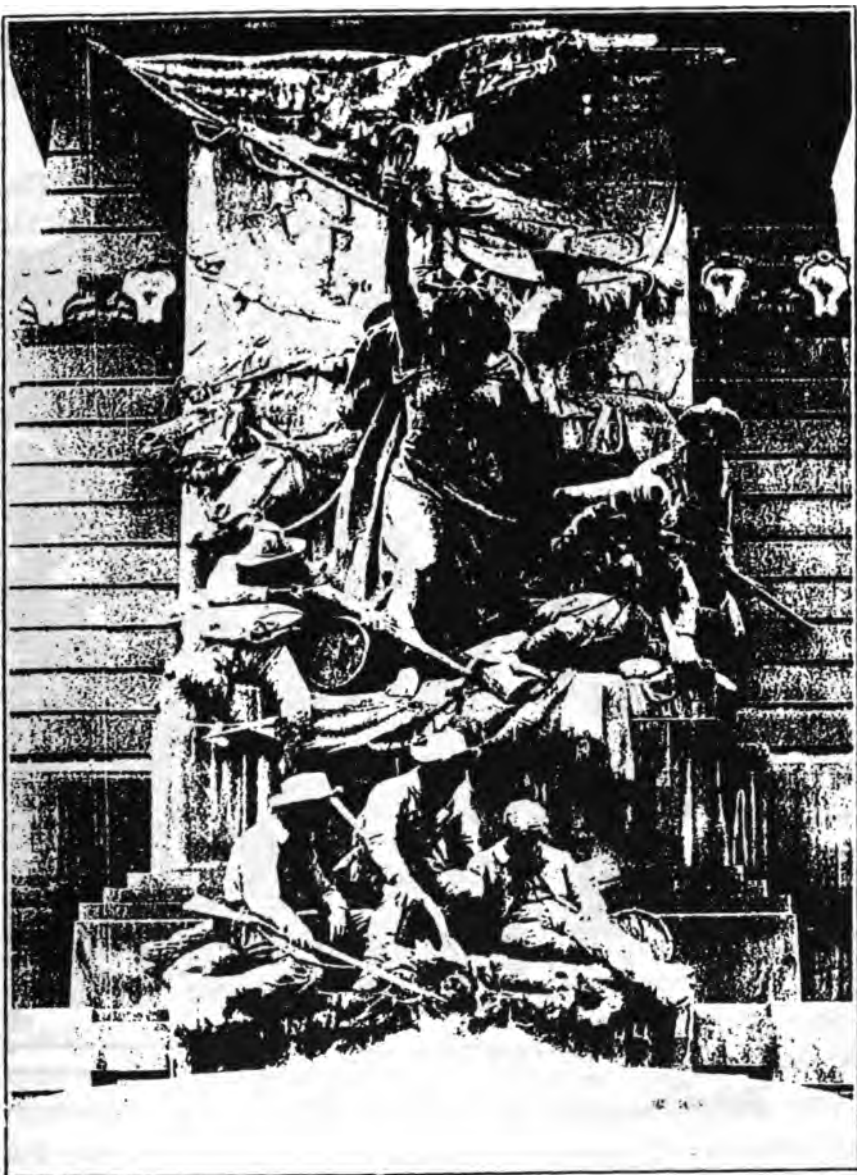
With the exception of Edward Kemeys no sculptor of distinction has come as yet from the Southern states,— at least from the states below Virginia, — a fact which seems strange when one considers the culture of the South and its old-time wealth. . . . While Maryland and Virginia have given birth to several sculptors, the leading cities of these two states can boast to-day of only one each. The lone representative of the plastic arts in



29. Faithful Slaves Monument, Fort Mill, S. C.



**30. Peace, group, on Military Monument, Indianapolis, by
Bruno Schmitz**



Copyright by Detroit Photographic Company

**31. War, group, on Military Monument, Indianapolis, by
Bruno Schmitz**



**32. L'Depart, group, on the Arc de Triomphe, Paris, by
Fr. Rude**

IN AMERICAN SCULPTURE

Baltimore is Ephraim Keyser, who was born in that city in 1852.

It may appear presumptive on my part to say it, but nevertheless, to me it does not seem strange that the South—the far South, at least—has produced no sculptors of distinction; that is, has reared and fostered none. Indeed it would have seemed strange to me if it had been otherwise.

It will be noted that Mr. Taft says merely that the two states mentioned have "given birth" to several sculptors. At the time he was writing (1903) these states had one sculptor each. Farther south there was none. Moreover, it appears that Mr. Taft is overgenerous in crediting Kemeys to the South, for, while he was born in Savannah (in 1843), "his parents were Northerners and removed soon after to New York City"; as Mr. Taft states. Kemeys never afterwards lived in the South, and he fought through the Civil War in the Federal army.

It would not be difficult, I imagine, using the above statements for a text, to preach a "lay sermon" here on the causes and consequences of the conditions stated; but that is outside the scope of our subject. I will say, however, that I think the difficulty is not so much lack of talent as lack of the environment, and the freedom, which fosters art of

EMANCIPATION AND THE FREED

the higher, which means the nobler, class.

Coming back to the statement that the leading cities of Maryland and Virginia, that is, Baltimore and Richmond, have but one sculptor each, we have naturally to inquire, have these sculptors or any of their predecessors ever depicted any Black Folk, and if so, after what manner were they portrayed? Seeing that Black Folk have surrounded these sculptors, indeed, would seem to have crowded into their attention, on every hand; and, moreover, seeing that these "picturesque and pathetic folk" have proved to be so attractive to Northern and foreign artists, one would suppose that in a goodly part of the works of these Southerners, Black Folk would appear; but, so far as my own search has gone, such portrayals have been astonishingly few.

Apparently, Mr. Keyser, who is named as Baltimore's representative, has done no Black Folk whatever. Richmond's representative, Edward Valentine, is credited by Mr. Taft with two of such works. He states that Valentine studied abroad and returned to Richmond (his birthplace) in 1865, at the age of twenty-seven. He then says of Valentine:

No commissions came to him in those dark days, but he did a number of ideal heads, among others. . . "The Nation's Ward," a laughing darky boy. Another study of the African, somewhat akin to the contemporaneous

IN AMERICAN SCULPTURE

"Rogers groups" was entitled, "Knowledge is Power," and showed a negro boy, clothed in tatters, who has fallen asleep with his dog-eared book dropping from a very limp hand.*

The description of the last-named figure is clear enough, but an interpretation of the sculptor's meaning is not so easy, especially in view of the name he gave the figure. Seemingly, it is intended to be a bit of sarcasm; but perhaps not. It brings to mind a discussion I once heard as to the meaning of the phrase — which happened to be the name of an Indian — "Afraid of nothing." Some held that it meant, if applied descriptively to a person, that the person was not afraid of anything, that is, was without fear. Others held that it meant just the opposite; that is, that the person was so excessively timid that he was not only afraid of everything but was even afraid of things less than imaginary — no thing at all. So Mr. Valentine's ragged Negro boy with the dog-eared book — asleep — may be intended as an indictment, or it may be a take-off. Perhaps it was purposed to be, what, in view of its name, it surely is, an inscrutable bit of ambiguity. In any case, its "art" is on a level with an "end-man's" joke.

* He also made a statue which he named "Unc' Henry." I have not seen a description of it.

EMANCIPATION AND THE FREED

BLACK FOLK IN THE SCULPTURE AT THE CENTENNIAL

At the Centennial Exposition in 1876, Black Folk figured in a number of the exhibited works of art including several pieces of sculpture. But, so far as I have learned, at none of the International Expositions since then has there been among the exhibited works any sculpture showing Black Folk.

With the exception of two or three of the "Rogers Groups" (which groups will be discussed shortly), the pieces of sculpture exhibited at the Centennial which showed Black Folk were the work of foreign artists. These works by foreigners are not strictly within our subject. However, since they were exhibited in America and since some of them may have remained in this country, perhaps we should regard them as American sculpture.

An ideal figure named *L'Africaine*, which was the work of E. Caroni, a well-known sculptor and teacher of Florence, is pictured and commented on in several books and magazine articles. In Strahan's "Masterpieces of the Centennial" it is discussed at length and highly praised for its technical excellences, especially the "expressive touch" which gave the effect of "crisped tresses."

IN AMERICAN SCULPTURE

Strahan* also discusses the figure from another standpoint. And, with what he perhaps thinks is accomplished *finesse*, he uses his comments as the vehicle of an innuendo, disparaging to the Afric queen, and her kind; which disparagement is foreign to anything that Meyerbeer says or suggests in his beautiful opera, the heroine of which Signor Caroni has here embodied in chaste marble.† Strahan says (page 95):

In the "Africaine" we have the heroine of Meyerbeer's opera, the black Afric queen whose dusky soul was illumined by the light of tenderness at the visit of Vasco de Gama.†

For these primitive intelligences love is the apple of knowledge; when once it is bitten, the nature is changed and the Eden is spoiled, the contentment is lost, and the whole soul is thrown into the passion of desire, for bliss or for despair. In Signor Caroni's picturesque work we have the uncultivated queen tortured by the pangs of a bootless passion, her supple body thrown broodingly beside the couch where her hero dreams of another, and watching with jealous eyes the lips that murmur the name of her rival.

O Art; what devilment is concocted in thy name!

A colossal bronze figure which attracted much attention was called "Emancipation" or "The Freed Slave." It was the work of F. Pezzicar, an Austrian. McCabe's "History of

* "Strahan" is a pseudonym. His real name is Edw. Shinn.

† See Notes

EMANCIPATION AND THE FREED

the Centennial" says of this figure (page 532) :

The negro exultantly displays Abraham Lincoln's Proclamation of Emancipation, and his chains lie broken at his feet.

It is also stated that there were admiring crowds about it all the time.

McCabe also mentions (page 536) a figure by Malfatti (Italian), named "Emancipation," which, he says, "attracted considerable attention." He gives no description nor picture of the figure.

Notwithstanding the admiring crowds about Pezzicar's "Freed Slave," there were not wanting Americans who did not like it because it portrayed the Negro in a too-creditable aspect.* Bruce, in his book on the Centennial,† makes very sarcastic reference to it because it showed a "frontal development" etc., which he says he regards as out of the Negro's line.

Sandhurst's book, "The Great Centennial," shows a wood-cut picture (page 84) of a figure which carries the name *L'Abolizione*. The base bears the signature, Ruguso Vincenzo, and it is credited to the Italian gallery. I find in the book no explanation of the figure nor comment on it.

* If my memory is not at fault, this figure was almost fully clothed ; and stood erect, holding the unrolled Proclamation in his elevated right hand.

† "The Century ; its Fruits and its Festival."

IN AMERICAN SCULPTURE

Bruce, who did not relish Pezzicar's figure, must have overlooked this naked and uncouth barbarian.* No doubt her "pudgy" limbs and imbecile, sensual features would have impressed him favorably. And Vincenzo, whoever he was, though he probably had never seen an American Negro, in the flesh, or an African one either, for that matter; yet he no doubt had a very elevated, if hazy, conception of Emancipation [abolition] and he was anxious to show us his regard for it, seeing that it would condescend to recognize and stoop to bless — or, it may be he thought, literally to un-chain — such creatures as the one here depicted.

After all, Vincenzo's feeling, and Pezzicar's too, concerning Emancipation, did not differ materially from that of people generally, black and white alike. The fact is, the conditions of being exploited, held down, even enslaved in one form or another, are so common and so old, that people, the victims included, come to regard these conditions as natural if not right; at anyrate, as necessary or unavoidable. So Emancipation — even under the circumstances through which it came about in this country — is conceived and expressed nearly

* Though naked, the figure is not "nude." The artist has "dressed" her — with arm-bands, ear-rings, a tobacco-leaf head-dress, etc. — as he thinks becomes her state and her station.

EMANCIPATION AND THE FREED

always as a bestowal; seldom or never as a restitution. Hence American art — and foreign art, too, it seems — usually puts it: objectively, "See what's been done for you"; or, subjectively, "Look what's been done for me."

"ETHIOPIA" AND "TOUSSAINT L'OUVERTURE"

BY ANNE WHITNEY

The late Anne Whitney, who died in January, 1915, modeled at least two notable figures which come within the scope of our subject.

At the time of her death (at the age of 93) Miss Whitney was perhaps the oldest American sculptor of national reputation.

Fortunately the two figures to which I have referred have been so well described and interpreted by another that I need to do little else than quote that person's words. The descriptions are comprised in a sketch of Miss Whitney in a book entitled "Our Famous Women," published about 1883. In this book thirty American women are sketched by twenty different authors, themselves women. Miss Whitney's career up to that time was sketched by Mrs. Mary A. Livermore.

At the time of Miss Whitney's death, the Boston "Globe" said of her:

Her first work of consequence was a statue of "Lady Godiva." Next came the "Lotus Eater," and then a work

IN AMERICAN SCULPTURE

which was the fruit of her thought and feeling on slavery. It was called "Ethiopia" — a reclining figure of a young Negro woman, half nude, raising herself on one elbow and shading her eyes — awakening. She destroyed this statue for some reason, although she long afterward said, "It was one of the best things I ever did." She next made a statue of Toussaint L'Overture, whose sufferings for his race strongly appealed to her.

Miss Whitney's "Godiva" was exhibited in Boston in the early part of the Civil War. Following a description of that statue, Mrs. Livermore says:

A few weeks later, Miss Whitney added to her growing fame by placing at its side her "Africa," * — a colossal statue of another type, the expression of a grander and nobler thought. Her deep interest in the slaves of the South, her ability to forecast the inevitable sequence of the heroic events which hastened, one on the heels of the other, — for it was during the civil war, — uplifted her to the summit of prophecy, and she saw in the near future the deliverance of a race from imbruting bondage, and, later, the illumination of the dark continent from which it sprang. This grand and mighty conception she sought to embody in form. If the attempt savored of audacity, undertaken at that early stage of Miss Whitney's art career, she was justified, not only by the blood of the reformer that thrilled in her veins, but by her remarkable success.

The symbolization is that of a colossal Ethiopian woman, in a half recumbent position. The immense proportions of the statue expresses the teeming luxuriance of the tropics in which she had her birth. She has been sleeping for ages in the glowing sands of the desert, out

* This is the only place I have seen it called "Africa."

EMANCIPATION AND THE FREED

of which she is lifting herself. The measured tramp of armies, marching for her deliverance, the thunder of artillery, the shock and roar of battle, have awakened her. Half rising, with sleep yet heavy on her eyelids, she supports herself on the left hand and arm, while she listens with fear and wonder to the sound of broken chains and shackles falling around her. The glory of a new day shines full upon her, and with her right hand she shades her eyes from the painful light. Doubt, fear, wonder, hope, pain, are all marvellously blended in the half-awakened face.

The base of the statue bore the inscription, "And Ethiopia shall soon stretch out her hands to God." It was a masterly design, wrought out in a most triumphant manner. It imitated no model, followed no tradition, copied no antique, but was a fresh, original master-piece of genius, contributed to the art and history of the time.

Its reception by the public was most gratifying. Not only in Boston, but in New York, where it was exhibited with the "Godiva," it attracted attention to the artist, who was declared "not merely high among female artists, but high in art itself, that knows no sex." The African race was then the subject of absorbing interest. All the air was astir with nobler interpretations of liberty than had been dreamed of before, and on all lips thrilled the inquiry, "What is to be the future of this newly-freed people?"

The throngs that visited the gigantic "Africa" stood dumb before her. So legible and well-expressed was the sentiment of the artist, that even the uninstructed in art throbbed in sympathy with it. It received much intelligent and some extravagant praise, as did the "Godiva," and also much criticism, which its author welcomed. For no one can criticise her work more severely than herself, her ideal being very high, and her character unblemished by weak egotism.

IN AMERICAN SCULPTURE

It is to be regretted that Miss Whitney had no opportunity to put this statue into enduring bronze. Not only the nobleness of the conception, but the fact that it was inspired by one of the grandest incidents in American history, should confer on it the immortality of bronze or marble. To future generations it would take high rank as a historic statue, keeping green the memory of the time when, on the top wave of a nation's righteous wrath with slavery, four millions of slaves were lifted to the level of freemen.

It will be noted that Mrs. Livermore says that the statue was not put into bronze; neither was it made into marble.

When this statue was modeled by Miss Whitney, she was very young in years and in her profession. Study and experience gave her in later years far greater dexterity and artistic ability; but no subsequent work was characterized by more elevated thought; and some persons, including myself, will think that, despite certain lacks, this work was not merely one of the best things, but the very best thing, she ever did, although afterwards she did some excellent and notable things. I will not say "excellent for a woman"; for that sort of praise, be it directed toward a particular sex, or class, or race, is irritating to me. In my opinion, nothing more noble has been embodied in clay by an American sculptor. And I am very thankful that — through the kindness of Mrs. Olive Tilford Dargan of

EMANCIPATION AND THE FREED

Dorchester, Massachusetts, who sent me the photograph from which the picture here was made, — I am able to help to keep alive the memory of this gracious conception, which I should like to call "Ethiopia Awakening"; for it was a fit and representative expression of the faith, the hope, and the "high resolve" of the noblest hearts and minds of the time.

The statue lacked "finish," to be sure, and we notice also the same reticence or timidity in the modeling of the features that marked the most of the females of color that have been discussed. But nevertheless, it was, without doubt, a work of great merit and of extraordinary significance; albeit, the interest and appreciation of the American public were not sufficiently well-grounded to outlast for long the "stress and struggle" which brought it into being.

As Mrs. Livermore has stated, the statue was "inspired by one of the grandest events in American history," yet, as she also notes, the conception was also prophetic; indeed, it was more prophetic than historic. In this, it was indicative of Miss Whitney's genius — her faith and her affection: a faith and an affection which comprehended not only the oppressed Blacks of America but those of despoiled Africa, as well.

Very likely, some persons will regard as

IN AMERICAN SCULPTURE

extravagant, Mrs. Livermore's reference to this work as a "master-piece of genius." But the meanings of these words are not matters of stated definition, wholly. The meanings are determined by, or modified by, the personal viewpoint and the individual temperament. I have already repeated what Gonse says are the distinctive features of a master-piece. As for genius—the something more than talent or cleverness—Emerson asks, "What is genius but finer love?" Whatever be our answers; however our souls may respond to Emerson's thought; we must realize that, except under the stimulus of abounding faith and of wide-embracing affection, genius is unable to express itself; or, at the most, its efforts arouse only weak, un-moving responses. Talent may strike the spark into the tinder which Faith has provided, but only the breath of Affection can vivify it into a flame.

Mrs. Livermore states that shortly after the modeling of this statue, Miss Whitney went to Europe for study; remaining there five years. After her return, she modeled several notable works which are described by Mrs. Livermore. She then goes on, as follows:

Miss Whitney's strong feeling against slavery once more expressed itself in a work of art. The subject of her next sketch was one of the most remarkable men of

EMANCIPATION AND THE FREED

the last generation, — the great St. Domingo chief, statesman, and governor, Toussaint L'Ouverture, — an unmixed negro, born a slave, with no drop of white blood in his veins. He was the hero of Harriet Martineau's thrilling book, "The Hour and the Man." Wendell Phillips made him the subject of a superb lecture, delivered hundreds of times during the anti-slavery struggle of our country, in the leading towns and cities of the North.

It was this noble Haytien, whom the world would proudly remember in immortal marble but for his unpardonable crime of wearing a black skin over his white soul, that Anne Whitney chose for her next sketch. Could she have selected a worthier subject? The event of his life which she embodied in her representation, is his imprisonment by Napoleon. . . . He sits alone in his stony dungeon, nude, save for a rude covering about the waist. . . He is scorned, betrayed, ignored, doomed — he must die. Above the lust of gold, pure in private life, generous in his use of power, always obedient to the law, he is yet to die, ignominiously, starved, like a rat in a hole. He comprehends it all.

But not a line of his face betrays weakness or fear, — not a shade of bitterness or hate darkens it. Instead of this, it is noble in its expression of endurance and heroism. Intensely serious and sad, he leans forward, while his right hand indicates the inscription he has traced on the floor, *Dieu se charge!* Forsaken by all, justice denied him, he is yet brave and strong; for a just God is in the heavens. With Him he rests his case.

The lines of the figure are admirable: and, while the face and form are full of force and character, there is great simplicity in Miss Whitney's treatment of the subject. The technique of the sketch is so completely subordinated to the grand idea, that one forgets to observe the methods by which it has been wrought, and looks beyond to the hero whom it commemorates, with a heart

IN AMERICAN SCULPTURE

full of sympathy for his hard fate, and eyes dimmed with tears, for his unrecognized greatness.

In addition to Mrs. Livermore's statement — which is at once an interpretation and an appreciation — I feel impelled to quote a few lines from Wordsworth's touching sonnet, addressed to Toussaint —

Though fallen thyself, never to rise again,
Live and take comfort. Thou hast left behind
Powers that will work for thee ; earth, air and skies ;
There's not a breathing of the common wind
That will forget thee : thou hast great allies ;
Thy friends are exultations, agonies,
And love, and man's unconquerable mind.

THE JOHN ROGERS' GROUPS

From early in the sixties until late in the eighties, John Rogers (not identical with the Rogers previously mentioned) was busily engaged in his studio and shop in New York City, turning out those charming and appealing "groups" which made him famous and made his name a household word throughout all the land. Miss Earle states in a letter that there were upward of 80,000 copies of the more than fifty different groups made and sold. From the frequency with which we older fellows used to see them, in show windows, in parlors, in schools, and raffled at fairs, in our younger days, it would seem that

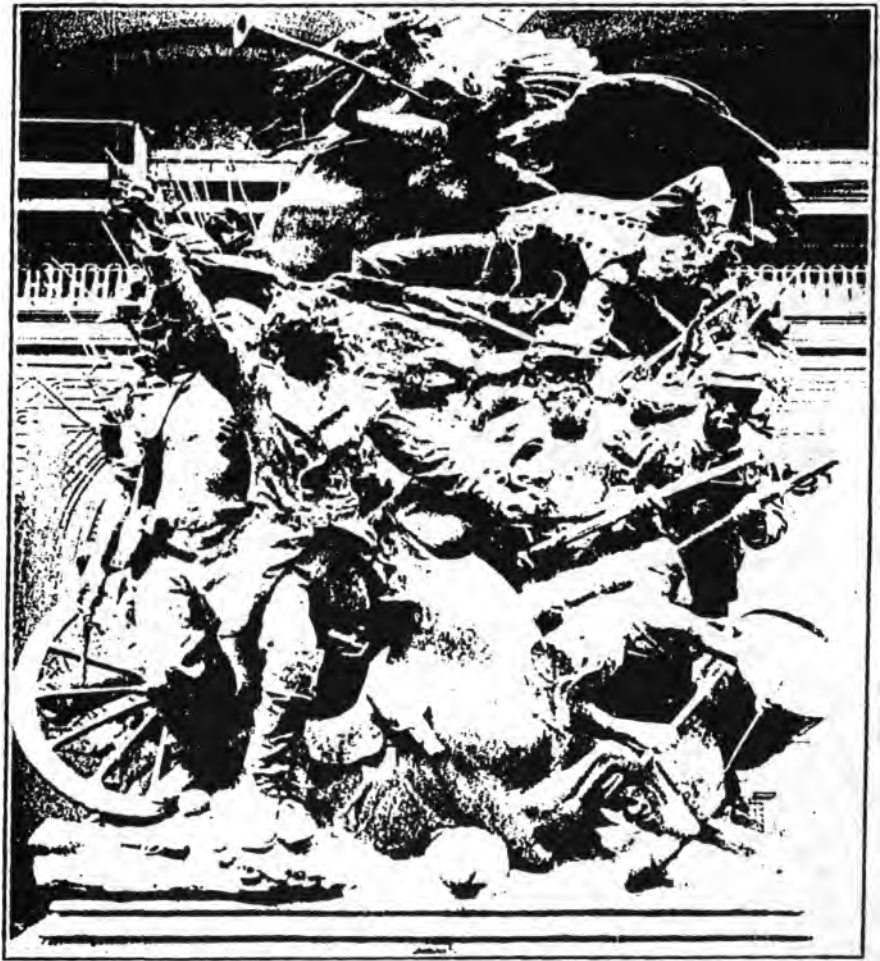
EMANCIPATION AND THE FREED

the above figures were none too high. Who of us that do not remember the little puce-colored, delicately-modeled figures and furniture and accessories in "Checkers up at the Farm," "The Favored Scholar," the various Shakespeare scenes, the "old school" doctor scowling at the other doctor across the patient, and others of these groups?

The groups just named were among his so-called "Social Groups," which came out mostly after the War. Among his "War Groups," (some of which came out after the War) were at least six which showed Black Folk in one form or another. These six groups were: "The Slave Auction," "The Fugitive's Story," "The Camp Fire or Making Friends with the Cook," "The Wounded Scout or a Friend in the Swamp," "Taking the Oath and Drawing Rations," and "Uncle Ned's School." (The names of these groups are not arranged in chronological order or, indeed, in any order.)

The groups themselves or pictures of them with the names attached, so nearly tell their own stories that in most cases little needs to be said of them by way of interpretation. However, some observations as to the six in which we are particularly interested, may not be amiss.

"The Slave Auction," which appeared in 1860, was Mr. Rogers' first bid for favor.



33. The Army, group, on Soldiers' and Sailors' Memorial Arch, Brooklyn, by Frederick MacMonnies



34. L'Africaine, statue, exhibited at the Centennial Exposition, by E. Caroni



35. L'Abolizione, statue, exhibited at the Centennial Exposition, by R. Vincenzo



36. Ethiopia, statue, by Anne Whitney

IN AMERICAN SCULPTURE

The story in it is not quite so obvious as in some of his later groups: and it is easy to see that it is comparatively crude or lacking, in expression and in modeling. But it proved to be his making.

In this group there are three adult figures, also a child and a baby. The slave man, barefoot and roughly but neatly dressed, stands at the side of a goods-box, behind which, on a smaller box, stands the auctioneer. The slave is a large, strong-limbed man. He stands sturdily erect, with his arms folded across his ample chest, and he has a penetrating look in his eyes. A woman, apparently his wife, stands on the other side of the box. She is pressing to her bowed face a nearly naked baby whose chubby hand rests on her tear-wet cheek. She, too, is barefoot; but she looks neat. A small barefoot boy hides in the folds of her skirt. On the front of the box is tacked a piece of muslin bearing these words:

GREAT SALE OF HORSES, CATTLE,
NEGROES & OTHER FARM STOCK,
THIS DAY AT PUBLIC AUCTION.

Strangely enough, this group is in composition one of the most "sculptural" of the many that he made. Indeed, one may almost say that Rogers in his successive works tended to get further and further away from what is regarded as strictly sculptural subjects and

EMANCIPATION AND THE FREED

methods, and approached to mere pictorial story-telling.

This is not the proper place to go into the pros and cons regarding the Rogers method of representation. It must not be assumed, however, that work of that sort does not require ability as well as taste and skill. For my part, without renouncing one jot or tittle of my allegiance to the deeply purposeful and the sublime in art — especially in sculpture — I firmly hold that the Rogers groups were not merely artistic, they were real art, legitimate and sound, and besides, difficult to execute in the pleasing and satisfactory manner that this gifted, yet sincere and painstaking artist executed his every group and every figure. And the completed work evidenced and justified the study, the patience, and the seemingly loving effort bestowed upon it.

As for the groups themselves, they exemplified not only the enthusiasm of their author, but his talent and his insight ; for invariably they carried human interest, and, in addition, often carried instruction or amusement or both, and some of them made strong appeals to the higher emotions. 'Call Rogers' work sculptural story-telling, if you will, but certainly we may say of him, as was said of Jesus of Nazareth, that the common people heard him gladly.

IN AMERICAN SCULPTURE

Furthermore, it can be said to the credit of Rogers, indeed to his honor, that, though few or none of his groups purported to be sublime and none were purely idealizations, yet in no case was he frivolous, and his humor, though usually frank and sometimes homely, always was wholesome and serious.

The "Slave Auction," his first publicly exhibited work, was a story-telling group. The story, however, was one with a powerful and timely appeal. Under the conditions existing at the time of its appearance, in 1860, people, when viewing it, would scarcely fail to be touched by its pathos; and it would hardly fail to arouse a train of thought that would later ripen into action.

"THE FUGITIVE'S STORY"

"The Fugitive's Story" is restrained and subdued, yet touching and eloquent in its appeal. The fugitive—a woman with a small baby in her arms and a small bundle containing her all at her feet—stands before a desk at which sits a man whose features identify him as the valiant editor of the "Liberator," William Lloyd Garrison. Standing near by, are two other champions of Freedom: Henry Ward Beecher, preacher, and John Greenleaf Whittier, poet. Notwithstanding their diminutive size, these portrait figures are excellent likenesses. In fact, it is their presence and

EMANCIPATION AND THE FREED

their striking characterizations in this group, that most makes it notable.

No doubt the artist would have liked to include in it others equally as deserving: perhaps Phillips, Sumner, and Stevens; John Brown, Levi Coffin, and Frederick Douglass. But sculptural limitations would scarcely permit the inclusion of so many. However, these three fairly well represented the entire body of the Friends of Freedom, epitomizing, as they did, the three main divisions: the militant, the political, and those whose chief appeal was to the heart and conscience. And Rogers, who evidently was well acquainted with the history of his time, and in full sympathy with the work of these men, brings out in a happy manner the varied temperaments of the three, each of whom, as I have indicated, advocated a somewhat different method of combating slavery; though all of them, as we know, were bitterly opposed to it. Indeed, as one looks at this group, it is difficult not to pay more attention to the listening "audience" than to the speaking "actor," the fugitive who is telling the story.

Those who have some knowledge of the different temperaments of these men, perhaps will best appreciate this group. How the fugitive's story must have stirred the fighting blood of Garrison, making him, if possible,

IN AMERICAN SCULPTURE

more determinedly aggressive and uncompromising than before; we can imagine, but perhaps not fully appreciate, how the tender, poetic heart of Whittier must have grieved; and back of Beecher's pity and Godly indignation, a full realization of the injustice of the Nation's tolerance, was calculated to rouse his masterful mind to practical action.

Although our picture of this group is a poor one, yet after studying it, we are bound to concede that Rogers could delineate character — personal character — when he chose to do so or had need; for the figures here are not merely likenesses, they are also true and strong characterizations.

"TAKING THE OATH"

"Taking the Oath," Mr. Rogers, it is said, considered to be his best piece of work, although not all of us will agree with him as to that.

The scene is laid in the South in a part of the Confederacy occupied at the time by the Union army. It shows a woman, who, driven by necessity, is taking the oath of allegiance to the Union before she will be permitted to draw rations from the Federal commissariat. It is probably her last resource, for we can well believe that the "invading" soldiers have relentlessly "levied on" everything of a sustaining character which eyes could see or

EMANCIPATION AND THE FREED

picks and bayonets uncover. We can also believe that the needs of the child which clings to her skirt had some influence in overcoming her evident reluctance to the making of the sacrifice which clearly she feels that she is making. The woman's ill-concealed "mental reservations" to the terms of the obnoxious oath are suggested with fine subtlety; while the quizzical banter, yet half-sympathy, in the look of the young Yankee officer is depicted with consummate art and is decidedly taking. Young "Africanus" leans his chin on the basket that is soon to be filled with the much-needed "grub," while he scans "missus'" face with questioning wonderment.

Although these War Groups were made for "Northern consumption," there is in none of them anything that could reasonably give offense to the most ardent Southerner; and this particular group is noteworthy because in it there is, perhaps, an equal appeal to South and North. It may be that is the reason that Mr. Rogers came to regard it as his best work.

"THE CAMP FIRE"

"The Camp Fire or Making Friends with the Cook," is evidently an interesting group, but I have not been able to locate a copy of the group nor to secure a picture of it. However, I think I have a fairly distinct recollection of it and the thoughts it suggested to me

IN AMERICAN SCULPTURE

when a lad. Indeed, it interested me, then, perhaps more than any other of those that I saw, for reasons that will appear shortly.

Mr. Taft quotes a brief description of the group which says:

A hungry soldier seated upon an inverted basket, is reading a newspaper to an "intelligent contraband" who is stirring the tempting contents of a huge ebullient pot over a fire.

Some one has said, and seriously, too, that it was "bacon and beans" which freed the slave and saved the Union; meaning that these were the chief articles of food which sustained the Northern armies during the long struggle. But I recall that, in this group, the half-absorbed, mysterious expression on the cook's face, together with the suggestive pose of his head, gave me the impression that in this particular stew there were "gregients" far more tempting than bacon and beans. I suspected, rather, that in this scene we had the *denouement* of one of those occasions that Uncle Frank used to tell us about after he came back from the War — occasions when necks were stretched and even broken to enforce "loyalty." According to Frank's narration, when they would "hit" a new neighborhood they would "seize" all the fowls that were supposed to be six months old and over. The males would be ordered to "crow for the

EMANCIPATION AND THE FREED

Union." If the fowls refused, as of course these "rebel" cocks would usually do, they were forthwith "confiscated," with all of their "houses." We can readily guess the rest.

"THE WOUNDED SCOUT"

We come now to consider the group which the eminent critic and historian whom I have quoted so copiously says is "one of the best if not the best of Rogers' works." The name of the group is, "The Wounded Scout or A Friend in the Swamp."

If Mr. Taft means that it is sculpturally one of the best, assuredly few will dispute the claim; for this group of two men, merged almost into one, mutually supporting and complementing each other, conforms to the accepted canons of sculptural art, except possibly some persons might object to the emphasis placed on unimportant details. If on the other hand Mr. Taft means that in loftiness of conception this group is *the* best, I for one, accept his decision.

His quoted description of this noble group is brief but comprehensive —

A soldier torn and bleeding and far gone is rescued and raised up by a faithful and kind-souled negro.

There is little need to add anything to this interpretation except perhaps to ask oneself whether this faithful and kind-souled Negro, who seemingly is mentally addressing the All-

IN AMERICAN SCULPTURE

Merciful, is murmuring a prayer for guidance in caring for this new charge, or is whispering thankfulness for being vouchsafed the opportunity to succor one of his fellow-men.

It may be said also that this group would have been equally as appealing, and just as true as to fact, if the uniform on the rescued soldier had been Confederate instead of Union.

"UNCLE NED'S SCHOOL"

When this monograph was put into its first form, there was one of the Rogers groups showing Black Folk, of the existence of which I was not aware. My attention was called to the group by the widow of Mr. Rogers, to whom I am also indebted for the picture of it. This group bears the name, "Uncle Ned's School."

In at least one respect, this group is unique among the Rogers groups: all the persons in it are Black Folk.

Simple as the group appears; plain as seems the story it tells; there seems to be an undercurrent of suggestion and at least a dash of — shall I say it? — idealization. People probably will be astonished at my claim; for most of us have come to regard idealization as having the quality of abstruseness, or of obscurity in meaning. And so it has, frequently, but not always.

To be wholly frank about it, a careful study

EMANCIPATION AND THE FREED

of this group has brought me to believe, that, in common with others — perhaps from merely following others — I had not appreciated the depth and insight of Rogers. To his sympathy, his sincerity, his artistic taste and skill, I have already paid my lowly tribute. Of his story-telling, I have said that the common people heard him gladly. However, story-telling, even that which the common people gladly hear, is not necessarily inconsequential, frivolous or shallow, no matter how plain. Any child can understand the stories of the Prodigal Son and the Good Samaritan; yet on each of these, there have been built sermons and books from the mightiest minds, and the themes probably have not been exhausted. I do not wish to cancel anything that I have said about John Rogers, sculptor, but I beg permission to add something.

Everyone is familiar with Millet's picture, "The Sower," and people would regard me as reflecting on their intelligences if I should ask whether they understood the picture's meaning. "Plain enough," they would say, "a man sowing seed." Without asking any questions, permit me to quote a little of what Prof. J. C. Van Dyke says that Millet had in mind to show by "The Sower" — the ideas behind the picture. He says:

The dusk of evening, with its warm shadows falls about

IN AMERICAN SCULPTURE

the Sower ; the heavy air, which the earth seems to exhale at sunset, enshrouds him ; luminous color-qualities form his back-ground ; a rhythm of line, a swinging motion, give him strength and vitality. . . . In the twilight sky, in the deep-shadowed foreground, we see that the Sower works late ; in the sweat and dust upon his face and the hat crowded over his brow, we see that he is weary with toil ; in the serious eyes looking out from their deep sockets we see the severity of his fate ; yet the strong foot does not flinch, the swinging arm does not falter, the parched lips do not murmur. His life is but a struggle for bare existence, a battling against odds, but how noble the struggle ! how strong the battle ! A type of thousands in the humble walks of life, bearing patiently the burdens laid upon him, though the world has long neglected him, and fame has never honored him, yet he is no less a man, a brave man, a hero.*

There is more, but perhaps I have quoted enough. If Van Dyke is correct, have we not a right to say that there is idealization in Millet's simple figure ; although it seems at first to be showing merely a single, simple action — telling a short, plain story ? And what Van Dyke says is not merely his personal fancy ; there are good reasons for believing that those ideas or similar ideas were in the artist's mind.

Regarding another simple picture by the same artist, "The Woman Carrying Water," Kenyon Cox quotes the painter's own words :

I have tried to show that she is neither a water-carrier

* "Art for Art's Sake," page 32

EMANCIPATION AND THE FREED

nor yet a servant, but simply a woman drawing water for the use of her household — to make soup for her husband and children. I have tried to make her look as if she were carrying neither more nor less than the weight of the buckets full of water; and that through the kind of grimace which the load forces her to make, and the blinking of her eyes in the sunlight, you should be able to see the air of rustic kindness on her face. . . . I have tried to make her do her work simply and cheerfully, without regarding as a burden this act which, like other household duties, is a part of her daily task, the habit of her life. I have also tried to make people feel the freshness of the well, and [yet] to show by its ancient air how many generations have come there before her to draw water.*

So when we look at a picture or a group of statuary or even a single figure, let us, if we will, criticise it technically — as to proper proportion of limbs and features, fitness of design, harmony of arrangement, etc. But if we would get the most out of it, we should strive to go deeper — to get the artist's point of view if we can or, if we fear we do not get his point of view, seek to get one of our own, and from it study out the fundamental meaning and intention.

Another thought: We walk along and casually see a little flower — a weed we probably should call it — sticking out of a crevice in a wall. Would it attract our attention? Not likely; for, among other reasons, these

* "The Classic Point of View," page 55

IN AMERICAN SCULPTURE

flowers, or weeds, in the crannies are usually of the smallest, scrawniest, most insignificant sort. But listen to Tennyson :

Flower in the crannied wall,
I pluck you out of the crannies,
I hold you here, root and all, in my hand,
Little flower — but if I could understand
What you are, root and all, and all in all,
I should know what God and man is.

Therefore, if we were to see a picture or a figure representing simply a man, or even a child, looking at a flower held in his hand, it would not be safe to assert that the artist had no higher intention than to picture a thing of beauty, if it were indeed beautiful; nor safe to say of it, in modern phraseology, it is simply, "art for art's sake." It may be possible that the artist is trying to impress on us the longing of some aspiring soul, seeking, as Lowell expresses it, "to win the secret of a weed's plain heart."

It has been said that Millet wanted to set forth pictorially an "Epic of the Soil," and "the first book of it was the sowing of the seed"; hence the picture we were discussing, "The Sower." He afterward painted other pictures which may be regarded as continuing the series — "The Gleaners," "The Angelus," and others.

It would take us too far for me to attempt

EMANCIPATION AND THE FREED

to trace the steps of thought by which I arrived at the conviction (but it is now easy for me to believe) that Rogers, in the groups we have considered, had more or less consciously in mind something of the same sort. Let us call it an "Epic of Freedom." Here in this group, "Uncle Ned's School," we may think we see one of the later "books" of the series. It would not be difficult for us to arrange the other groups in some sort of progressive order, beginning with "The Slave Auction"; but it is not necessary to follow up this idea now.

The group, "Uncle Ned's School," may be described as follows: A young miss with smiling face, holds before "Uncle Ned" an open book. She points to something in the book at which "Uncle Ned" looks intently but with a perplexed and troubled countenance. He has paused in his work of shining a boot which is "on" his left hand and arm; the shoe-brush is held in the other hand. His breeches are much patched in a crude fashion. Over the box (cupboard) beside which he stands, one bare foot hangs in reach of a small boy sitting on the ground in front of the box. The boy has put aside a well-thumbed book and is in the act of tickling "Uncle Ned's" dangling foot. All the figures are carefully and sympathetically studied.

IN AMERICAN SCULPTURE

The young woman especially is a fine characterization — a young miss who, notwithstanding her very plain frock and her bare feet and ankles, has dignity, composure, and self-reliance — the poise which grows out of, and which accompanies, intellectual training.

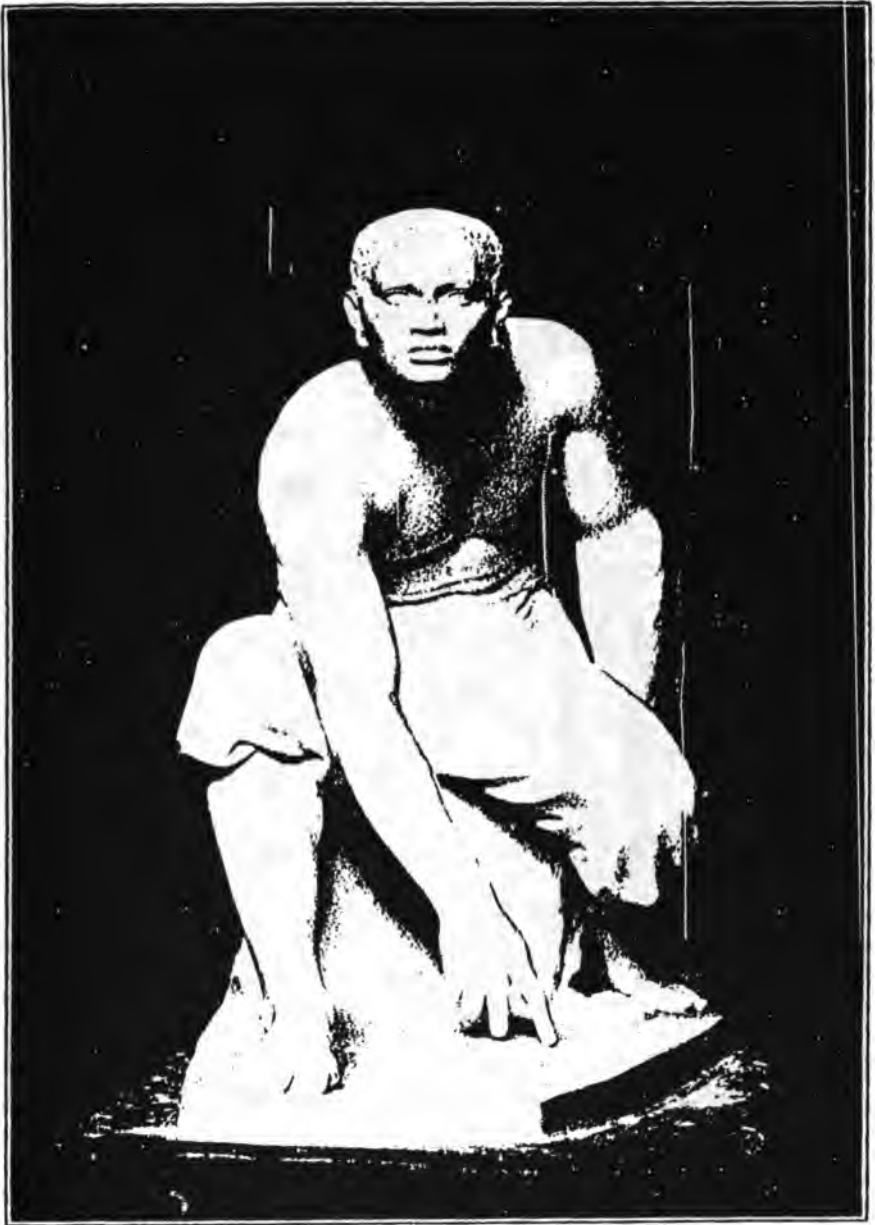
I doubt whether anyone who had not seen this group or a picture of it would surmise from the name of it that "Uncle Ned" is not teacher but is scholar; nor would it be supposed that there is depicted no school at all, in the ordinary sense. Where is the school? Is it in, or on, or beside, the ramshackle box-cup-board? or, must we imagine it to be near-by the imaginary cabin or cabins, to which the cup-board and perhaps "Uncle Ned" and the others belong? "Oh!" it will be said, impatiently, "It is not necessary to draw the matter so fine. Rogers simply means that 'Uncle Ned' is being taught; so in a sense is going to school: that's all." But is that all? Who is teaching "Uncle Ned"? Is it not probable that his teacher is more advanced than he is? Look at her countenance. Is it not illumined by a developed mind which shines through it? In short, can we not see that we have here a "story" — an idealized story — reaching backward and forward as well? "Uncle Ned," grown to maturity before the War, — no opportunity, no learning — hence

EMANCIPATION AND THE FREED

the dull, un-responsive mind, disclosing itself in the be-fogged, discomfited look. He knows just enough to black boots, and old age is creeping on him; but — passing strange; the marvel of mankind — he desires to learn; nay more, he strives to *begin* learning, and, *book*-learning, at that.

He must be lacking in thrift — why don't he hurry through that shine and try to get another? He might be "accumulating" even now, and also be giving the young folks a lesson in thrift. But he pauses in his work to make another try at that book. Is he really trying, or is he simply looking perfunctorily or complaisantly? Note the tension in his attitude, while the serene young miss smiles with sympathetic gravity as she awaits the slow working of the unpracticed brain. She is barefoot, and is cheaply, if neatly, dressed. But no matter; she has been attending school — a public school, no doubt. Probably the school was started by some Yankee "enthusiast," but it is now most likely supported far better by public taxation: this, under the new state constitution and laws, made by men who have begun the building of the New South, supported by the labor and the votes of a million "Uncle Neds."

Rogers' unquenchable humor must have expression, of course.



37. 'Toussaint L'Ouverture,' statue, by Anne Whitney



38. The Slave Auction, group, by John Rogers



39. The Fugitive's Story, group, by John Rogers



**40. Taking the Oath and Drawing Rations, group, by
John Rogers**

IN AMERICAN SCULPTURE

Perhaps I may be permitted a digression here to say that humor, real humor, — humor, such as Rogers displays — is far above the merely funny or ridiculous or satirical. It is indeed a rare and precious gift. Carlyle says of true humor :

It is a sort of inverse sublimity; exalting, as it were, into our affections what is below us, while sublimity draws down into our affections what is above us. The former is scarcely less precious than the latter; perhaps it is still rarer, and, as a test of genius, still more decisive.

If that be the function of true humor, those who choose may regard this entire group as humorous; I shall not take issue. But I was saying: Rogers' humor must have expression, so we have here the irrepressible and mischief-loving urchin, who inhabits every land and infests every temple of worship and of learning, and every cabin's sunny side. He is black here, of course. But he, too, has a book. Its condition indicates that it has been used, although he has put it aside for the moment. I am glad that it is a book, even if it is not in use just at present. I am glad that he has not been merely "training" with a hoe or a hand-saw.

I am glad that the serene young miss does not appear to notice the "practical" needs of "Uncle Ned," and insist on applying some "domestic science" to his crudely patched

EMANCIPATION AND THE FREED

trousers. Apparently her draughts from the Pierian spring have not been diluted with that sort of "science." Very likely, too, her un-thrift — her devotion to the acquirement of knowledge — has kept her from owning even a brass thimble. It is not a serious lack. She can borrow one perhaps if she needs it badly. Very probably "Uncle Ned" has one which he would gladly exchange for a bare pinch of her understanding.

I am very glad that the early "enthusiasts" started us right — with books. It will not be their fault, and not wholly ours, if we are pushed off, or inveigled off, the right track now. These people knew, and I believe that Rogers knew also, that advancement is easy and sure — to and with the hoe and the hand-saw and the thimble — from the book foundation, but extremely difficult, slow, and precarious the other way. Look at the group again. "Uncle Ned" strains his muscles, his nerves are in tension, his forehead wrinkles, his thick lips pucker; but he just can't —. Notwithstanding the evident thickness of the integument, it is possible that the tickling of his foot disconcerts him a little. What bearing, if any, that has on his perplexity, I shall leave for others to argue over. There is, however, no mistaking the placid, smiling assurance of the girl who has been *attending*

IN AMERICAN SCULPTURE

school—the Public's school, and therefore, "*Uncle Ned's School*."

Maybe, after all, we are not justified in holding that we have here a "book" in the "Epic of Freedom." Well, let us concede a little; let it be an Idyl. Then, following Rogers' usual plan of double or alternating names, we will re-name the group—"Uncle Ned's School or The First Fruits of Reconstruction."

But let us admit and remember—and remember with thankfulness—that Rogers made his chief appeal to those whom we call the "common people"; of whom I am pleased and proud to regard myself as one.

In an article in the *New England Magazine* (Feb., 1896), William Ordway Partridge quotes the following lines from James Russell Lowell as applicable to John Rogers:

It may be glorious to write
Thoughts that shall glad the two or three
High souls, like those far stars that come in sight
Once in a century;—
But better far to speak
One single word, which now and then
Shall wake their free nature in the weak
And friendless souls of men.

And so, John Rogers, the "People's Sculptor," is not without honor and regard in his own country; and he has these nowhere more than in the grateful hearts of his Emancipated fellow-countrymen.

EMANCIPATION AND THE FREED

THE SHAW MEMORIAL, BOSTON,

BY AUGUSTUS SAINT-GAUDENS

For artistic reasons, for racial reasons, and for personal reasons, I desire to direct special attention to a certain sculptural work, with the consideration of which we may properly close.*

On the artistic side, let it be said as a beginning, that this particular piece of sculpture is generally regarded as the finest work of art in America; and for the subject portrayed — a forward-moving body of troops — it is the most impressive in the world. I refer to the splendid and surpassingly sublime memorial to Colonel Robert Gould Shaw and his black regiment which stands on Boston Common. It is the masterpiece of perhaps the greatest sculptor that America has yet produced, the late Augustus Saint-Gaudens. It was dedicated on Decoration Day, 1897.

I need not tell you perhaps that the regiment represented is the 54th Massachusetts Volunteers, the first regiment of colored troops raised in the Free States.

It seems to me fitting and proper that in a paper concerning Emancipation and the Freed

* On account of the somewhat personal treatment of this topic, the wording of the original paper (lecture) is retained, unaltered. (See Preface.)

IN AMERICAN SCULPTURE

that we should pay liberal tribute to the Negro soldiers and sailors, whose work, whose sacrifices, and whose valor, so fully justified, and so strongly contributed to make secure, the Freedom which had been proclaimed by President Lincoln. Already some things have been said concerning these men and their recognition in American sculpture; but in this panel — primarily personal, though it is — we see, not only a frank, generous, and altogether acceptable recognition of their patriotism and valor, but we see suggested a great deal more. Indeed, this masterpiece is, at once, a memorial to a man, a race, and a cause.

There is scarcely a limit to what properly may be said concerning this transcendent conception and its unsurpassed execution. If in American art there be any work which has an unquestioned right to be called inspired, surely this is it. One could easily spend an hour in repeating the words of description, of interpretation, and of praise which writers and masters have bestowed upon it. William H. Downes, for example, in his book, "Twelve Great Artists," devotes about two dozen pages to it. And yet, as to the main facts and ideas, the Memorial needs no explanation; and while it permits, it does not really require, much in the way of interpretation. It largely speaks

EMANCIPATION AND THE FREED

for itself if you study it in the proper spirit. Nevertheless, a few of the many words that have been written concerning it may be interesting and helpful.

Mr. Lorado Taft, in the comprehensive work from which I have quoted very liberally, gives the history of the man and the men, and of the special events which it was purposed that the memorial should commemorate; and he also sets forth the largeness of the task which was set for the sculptor, and how, after years of devoted application, he rose grandly to the occasion. Mr. Taft seldom uses the superlative in his descriptions but he comes close to it in what I am about to quote, and later, when he comes to discuss the *motif* of this matchless work, he reaches both vividness and the superlative. He says:

It is one of the most impressive monuments of modern times — one of the masterpieces of the 19th century. . . . There is nothing like it or suggestive of it in the annals of art.

He then goes on:

The scene is evidently the departure of the colored troops; the leader a young man of noble mien who recognizes the significance of the fateful day [May 28, 1863]. With head set square upon the broad shoulders and sad eyes unflinching, he rides steadily to his fate. The fiery horse is a splendid sculptural achievement, clean cut and magnificently wrought, but conspicuous as he is, easily dominated by the presence of the silent rider. Then, be-

IN AMERICAN SCULPTURE

hind and across the entire background, march with swinging tread, the black men, their muskets over shoulders which bend under the burdensome knapsacks. They are equipped for a long journey from which not many will return.

The movement of this great composition is extraordinary. We almost hear the roll of the drums and the shuffle of the heavy shoes. It makes the day of that brave departure very real again.

The hopes and fears—the misgivings and yet the faith—bound up in this departure are perhaps beyond the realization of us of this generation. But in the hearts of those who were responsible for the sending forth of these men, there was seemingly unmixed and sublime faith. The misgivings dwelt not with those who had issued the call which these stout-hearted blacks had so eagerly answered. Yet it was reasonable to suppose that misgivings there were. That was but natural. Moreover, under the circumstances, there was almost unexampled courage on the part of the white officers, for reasons which most of you probably know or can surmise.

Governor Andrew of Massachusetts made an address to the regiment in the course of which he said to Colonel Shaw:

I know not, Mr. Commander, where in all human history to any given thousand men in arms there has been committed a work at once so proud, so precious, so full of hope and glory, as the work committed to you.

EMANCIPATION AND THE FREED

When designing this memorial, Saint-Gaudens no doubt learned all these things, if he had not known them before. Doubtless he also realized that the men of this regiment were representative and typical of the quarter-million black men—some formerly free, some slave—who wore “the blue” bravely, creditably, and effectively. But up to that time, none of the War memorials had given them any recognition.* Then there was the great drama of the War itself; its purpose, its pathos, its glory, and its tragedy. All these, he felt should be, if possible, embodied in this memorial, or at least suggested by it. A lesser man would have shrunk from the task. But as was said of Mary by the Evangelist, we may safely say of Saint-Gaudens: He kept all these things and pondered them in his heart.

We may also rest assured that what we see here portrayed in this immortal work, is not the result, on the sculptor's part, of a lucky hit, a fortuitous chance, or a sudden and unsought inspiration. I wish to emphasize this point, as perhaps should have been done in connection with some of the works discussed before. The point is, that, though in art-discussion we frequently use the term “inspired,” and have a right to use it, yet the expression

* See Notes

IN AMERICAN SCULPTURE

should not be held to imply that the really great and sublime conceptions have burst into, or out of, the supposed fortunate or the supposed "gifted" artists' minds, complete and full-panoplied, in a dream or over-night. It may, indeed, happen that a bare idea, even a fundamental idea, will spring up with some degree of spontaneity, but the completed work, such as we see here,—instinct with taste and technical mastery, yet sublime in its expressiveness and mighty in its moving power, and withal, suffused with a melancholy beauty—such a work is, after all, more a development than a conception; taking the latter word in the sense in which it is commonly used. Masterpieces of this character are the result of much hard work and skilful technical manipulation; but they are still more the consummation of prolonged study based on discernment, artistic taste, sympathy, and sincerity. In short, inspiration—or certainly the essential element in it—is devotion.

Once or twice before, in these discussions, I have touched upon the parallelism of Poetry and Art. The poet and artist differ mainly in their respective methods of expression. The one uses words, usually set to measure, as the signs or symbols of ideas and for suggestion and imagery; the other, for the same purposes, uses lines, pigments, and the plas-

EMANCIPATION AND THE FREED

tic clay. Hence, in what I am about to quote, we may properly, substitute the word "artist" for the word "poet." Permit me again to quote Emerson—for I can quote no higher authority who has ever used our tongue—remembering that the kind of poet he has in mind is the great poet, the master in his line, just as the artist of whom I am speaking is a master in his line. Emerson says:

A poet is no rattlebrain, saying what comes uppermost, and because he says everything, saying, at last, something good: but a heart in unison with his time and country. There is nothing whimsical and fantastic in his production, but sweet and sad earnest, freighted with the weightiest convictions, and pointed with the most determined aim, which any man or class know of in his times.

So far as this particular work is concerned, what has just been said is fully borne out and confirmed by what we may read in various books and magazine articles, especially in the biography of Saint-Gaudens, prepared from his diary and his letters, by his son.

Concerning the sculptor's devoted application to his self-imposed task, Mr. Taft says:

For twelve years the project grew, not only in the sculptor's mind but in tangible form, with improvements from year to year, the while other works of simpler *motif* were being finished and leaving the studio. Well was the artist rewarded for his seeking and the committee for their waiting.

Let us listen for a minute to a part of what

IN AMERICAN SCULPTURE

Mr. Downes says regarding the memorial in the book that I named a few moments ago.

And the black rank and file; with what a wonderful sense of human pathos, of fateful forward movement; with what warlike rhythmic momentum, as of marching legions tramping southward; with what a suggestion of the slow but irresistible grinding of the mills of God, has the artist clothed these humble, united, obedient, devoted, doomed men! . . . Does not the martyrdom which overhangs them ennoble them?

Unutterable sadness, sublime resignation, and an invincible determination is in all those set countenances, all facing the same way, all looking toward the South, all intent on a great final business and a glorious death.

After quoting the above and some additional, Mr. Taft goes on:

Such is the orchestral accompaniment of this great work, the murmurous undertone that is awakened in one's mind, when even a reproduction of the relief is seen.

What is it that gives this power to a bronze panel? Why should it bring dimness to the eyes and a grip to the heart? On what grounds do men call it *the highest expression of American art*?

It would take too much time to repeat Mr. Taft's rather long and involved answers to his own questions, but it may be said that he ends by stating that this monument is "the fit and adequate expression of America's new-born patriotism"; by which he means, I take it, that what was then the Nation's new-born patriotism, when it shall have grown to its

EMANCIPATION AND THE FREED

full stature, will tower above the odious "color line"; and that thereafter in America, no man will need to tremble for his country, when, with Jefferson, he remembers that God is just.

We can now, I am sure, understand why it was that Rodin, the great French sculptor — perhaps the greatest master of modern times — reverently took off his hat before this monument. It seems strangely providential that this greatest of American military memorials should have been inspired primarily by the valor and the devotion of Negro-American soldiery.

Around the man who seeks a noble end,
Not angels but divinities attend. — *Emerson.*

Enough has been said, but perhaps after you shall have heard, you will pardon me if I close with a personal reference; for, aside from its artistic preeminence and its historic merits and associations, this memorial is particularly dear to me.

Many of the "devoted, doomed men" of this regiment and of the 55th, its companion regiment, though they served under the flag of Massachusetts — dear old Massachusetts — enlisted in my own state, were Ohio "boys," and were friends, neighbors, and relatives of me and mine.

IN AMERICAN SCULPTURE

And as I stood before this hallowed monument in Boston, in the twilight stillness of a summer evening, struggling to drive the dimness from my eyes and the grip from my heart, I felt myself strangely moved; and a flood of memories swept over my mind. Some were sweetly sad, and some were inspiring and glorious. Particularly did one tall, handsome fellow push into my memory. Of course I do not remember it, but I have been told, on authority that I cannot doubt, that on that beautiful April morning in 1863, when the boys left our town, while the good-byes were being said, and tears and cheers and prayers were mingled, this stalwart fellow gently pulled aside a slip of a girl and said to her quietly: "Now, Katie, don't forget; you are to wait; and if I get back — you know."

The most of our boys, pitiful to tell, did not return. The bloody ramparts of Wagner, the stubborn stand at Olustee, and the tragic mistake of Honey Hill took heavy toll. But the boy who whispered to Katie, though he went through these; and though in the lurid twilight-darkness of that memorable evening at Wagner when his beloved Colonel and so many of his comrades perished, he received a grievous wound; and though he sustained another and still more grievous wound on

EMANCIPATION AND THE FREED

that awful night at Honey Hill where he and many of his comrades were necessarily abandoned for the enemy to pick up or bury ; and though, while suffering from wounds, he spent weary, anxious months in Andersonville, that most dreadful of prison pens — passing more than once through the very valley and the shadow — yet, though no longer stalwart and handsome, yet, he came back, and he found that Katie had waited. And I am gratified to tell you that he still lives, and Katie, too ; and often do I see my own little daughter put her arms lovingly around this old veteran's neck and call him, "Grandpa."

IN AMERICAN SCULPTURE

"HOPES OF THE FUTURE," FIGURES IN GROUP AT THE PANAMA-PACIFIC EXPOSITION, BY A. STIRLING CALDER

Since the manuscript for the preceding portion of this monograph was written, there have been put on public view two notable pieces of sculpture at the Panama-Pacific Exposition which show Black Folk. These works are notable from the artistic and technical side and scarcely less so on account of their elevated tone.

The groups referred to, are not among the exhibits proper; they are large, decorative compositions which crown the great arches at the east and west entrances to the "Court of the Universe," which is the main central court of the Exposition. The groups are named, "The Nations of the East," and "The Nations of the West," respectively.

Both groups are principally symbolical; yet the figures and accessories are, in the main, careful studies, and, historically and ethnologically, are correct and true.

The groups are the result of the collaboration of Messrs A. Sterling Calder, Frederick G. R. Roth, and Leo Lentelli. The conceptions are Mr. Calder's. He also modeled the figures in which we are chiefly interested.

EMANCIPATION AND THE FREED

Mr. Eugen Neuhaus, in his book, "The Art of the Exposition," describes the groups thus :

One is irresistably drawn to these wonderfully effective compositions. Their location makes them the most prominent groups in the Exposition ensemble.

The harmonious co-operation of Calder, Roth and Lentelli has resulted in the creation of a modern substitute for the old Roman quadriga, which so generally crown triumphal arches. Both groups are so skilfully composed as to have a similar silhouette against the blue sky, but individually considered they are full of great variety of detail. It was an accomplishment to balance the huge bulk of the elephant by a prairie schooner on the opposite side of the court. Considering the almost painful simplicity of the costumes of the western nations as contrasted with the elaborate decorative accessories, trappings and tinsel of the Orient, it was no small task to produce a feeling of balance between these two foreign motives. But what it lacked in that regard was made up by allegorical figures, like those on top of the prairie schooner, used not so much to express an idea as to fill out the space occupied by the howdah on the other side. There is a great deal of fine modeling in the individual figures on horse and camel back and on foot.

The Nations of the East . . . from left to right the figures are — an Arab warrior, a Negro servitor bearing baskets of fruit, a camel and rider (the Egyptian), a falconer, an elephant with a howdah containing a figure embodying the spirit of the East, attended by Oriental mystics representing India, a Buddhist Lama bearing his emblem of authority, a camel and rider (Mahometan), a Negro servitor, and a Mongolian warrior. The size of the group, crowning a triumphal arch one hundred and sixty feet in height, may be inferred from the fact that



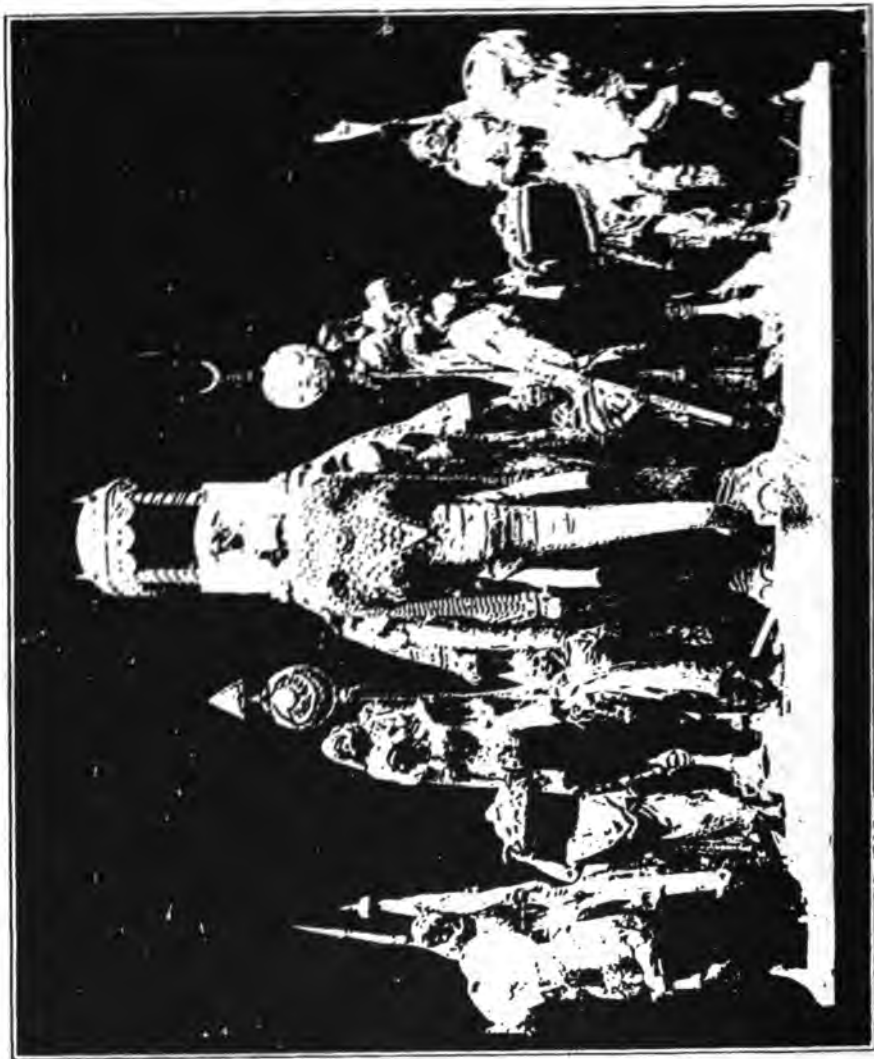
41. The Wounded Scout, group, by John Rogers



42. Uncle Ned's School, group, by John Rogers



Copyright, Aug. Saint-Gaudens (Copley print, copy't, Curtis & Cameron, Boston)
43. The Shaw Memorial, Boston, by Augustus Saint-Gaudens



44. Nations of the East, group, Panama-Pacific Exposition, by A. Stirling Calder

IN AMERICAN SCULPTURE

the figure of the Negro servitor is thirteen feet six inches in height.

The Nations of the West, crowning the arch of the Setting Sun, . . . From left to right the figures are, the French Trapper, the Alaskan, the Latin-American, the German, the Hopes of the Future (a white boy and a Negro, riding on a wagon), Enterprise, the Mother of Tomorrow, the Italian, the Anglo-American, the Squaw, and the American Indian. The group is conceived in the same large monumental style as the Nations of the East. The types of those colonizing nations that at one time or place or another have left their stamp on our country have been selected to form the conception.

If "we" had no other representation in these groups than in the conventional way* — as "servitors" — we could dismiss the matter as without any particular importance. Personally, however, I doubt whether the conventional interpretation which Neuhaus gives of the presence of the black men in the "Nations of the East" conforms to the intentions of the artist. There seems to be no more reason for regarding as "servitors," — that is as menials — the black men who, in this group, are bearing the fruits, than so to regard and designate the German and the Italian in the other group who are "attending" the oxen. I doubt whether the equivocal designation "servitors" was given by the artist; for, clearly, the black men are not "serving" anybody in a personal way.

* Conventional in illustration and on the (popular) stage.

EMANCIPATION AND THE FREED

But however that may be, certain it is that in the "Nations of the West," we have an unequivocal and most significant representation. So significant and suggestive is it that Professor Neuhaus can hardly believe the artist (Calder) to be serious in what is here represented. He is inclined to think that these figures on the wagon-top were, as he states it, "used not so much to express an idea as to fill out the space." Perhaps he is right, but I prefer to believe otherwise.

I have seen no detailed interpretation of the figures which are called, "The Hopes of the Future." Indeed, none would seem to be needed. Their names clearly enough indicate their meaning.*

The groups themselves are of course made of materials not intended to last indefinitely. Like the most of exposition sculpture, they will probably be demolished with the buildings at the close of the exposition. But their forms and their meanings have been, and will be, recorded in thousands of prints in books, magazines, and newspapers; and millions of eyes will have viewed them where they stand and millions of minds and hearts will be consciously or unconsciously informed, impressed

* In the book, "Palaces and Courts of the Exposition," by Juliet James, these figures are called, "The Heroes of Tomorrow." John D. Barry gives them the same name in his book, "The City of Domes."

IN AMERICAN SCULPTURE

and uplifted by their reassuring prophecy.

They are reassuring in what they portray but more so in their demonstration that modern art, including American art, realizes not only its possibilities and opportunities, but its duties and responsibilities as well.

The groups are extraordinarily large, materially; but the hearts and minds behind their planning, execution, and exhibition were larger still. Let us hope that the figurative reassurance and prophecy which we here see crowning "The Nations of the West" is truly representative of the America of today. And, believing that it is, let us Black Folk press onward with renewed courage, and with unflagging industry, and undiminished aspiration, highly resolved to justify the altruism and the faith which has given us so honorable a place in this latest expression of representative American Art.

The Spirit of Human Brotherhood is unbarring the Gates of Life to admit a civilization in which it can reign incarnate; while out of the many threads of human life upon this planet, we are weaving the royal garments it shall wear.

— *Rev. Dr. Reverdy C. Ransom*

APPENDIX

APPENDIX

As stated in the Preface, it is my intention to take up in a separate monograph the matter of the contributions of Black Folk to art in America and elsewhere. There are some works that I propose to discuss in that monograph which might perhaps as properly be discussed in this. Among these works may be mentioned the following:

a. Fourteen Tableau Groups designed and constructed by Mrs. Meta V. Warrick Fuller for the Jamestown Exposition in 1907. These were not strictly sculpture, but were plastic figures painted appropriately, and having natural hair. They were dressed to conform to whatever characters they represented. They were in groups of from three to twenty-seven. With each group there were associated such properties and accessories as would tend to give more or less realism to the scenes represented. They were intended to set forth in graphic form a sort social history of the Negro in America.

b. Busts and medallions of persons of color, modeled by Miss Edmonia Lewis, Mr. Isaac Hathaway, Mrs. May H. Jackson, and others.

c. Works of relatively small size, chiefly

APPENDIX

ornamental, in which figures of colored persons occur incidentally or humorously; for example, a small ash tray, by Mrs. Jackson, which includes the figure of a Negro baby.

It would be manifestly impracticable, and perhaps not worth while, to attempt to describe, or even to enumerate, the monuments, the tablets, etc., which have been made and erected in honor of people of color in America. However, of those which were erected or unveiled in a public way, a few, on account of the importance of the persons commemorated or the circumstances of the erections, may be regarded as sufficiently notable to warrant brief mention; among them, the following:

A bust of Mr. Douglass occupies a niche in the University of Rochester, placed there during his life by act of the municipal council and on one of the pillars of the State House at Albany, are the lineaments of the great orator and reformer. [Quoted from "The Negro in American History," by John W. Cromwell.]

The Henshaw Chapter of the Daughters of the Revolution have in recent years purchased the old Salem homestead at Leicester, made a public drinking fountain of the old well, and marked the old home-spot with a huge stone inscribed: "Here lived Peter Salem, a soldier of the Revolutionary War." A local chapter of the Sons of the Revolution have likewise marked his grave with a fitting stone in the Framingham cemetery. [From an article in "A. M. E. Church Review" for Oct., 1912, by

APPENDIX

George W. Forbes, who states that he derived the most of the information from an article in the "Journal of American History," No. 1, 1911.]

A tablet on the front of the Monumental Church in Richmond, Va., commemorates the heroic services of a Negro, Gabriel Ford, who rescued several persons during a fire which destroyed a theater, that stood on the spot, in 1811. In the fire many prominent persons, including the governor of the state, perished. [From a letter from a friend; who, writing from memory, says he is not certain as to the name on the tablet.]

Upon one of the granite posts forming the gate-entrance to the reservation wherein is old Fort Griswold is a tablet bearing the names of those who took part in the contest of Sept. 6, 1781. The heading is:

"Defenders of Fort Griswold

September 6th, 1781

Killed, Lieut. Col. William Ledyard, commanding"

Then follow the names in alphabetical order of those killed. Among these are :

"Jordan Freeman (negro)"

"Lambo Latham (negro)"

Next comes a list of those wounded and a list of those captured. No names of negroes appear in these columns.

Within the old fort there is on the south wall a stone placed in the earth of the fort wall. This tablet shows in relief a British commander leading his men over the earthen wall of the fort, within which are shown three figures: one defender about to mount the wall and fire his musket, another kneeling and firing directly at the British officer, a third figure, that of a black man (the lips, hair, and features, clearly marking him as such), holding a long pike with which he is warding off the at-

APPENDIX

tackers. The tablet bears the inscription: "The Death of Major William Montgomery while Leading the British attack on the Fort at this point, Sept. 6, 1781."

The last-quoted description is kindly furnished to me by Mr. Frederick Wm. Edgerton, librarian of the public library at New London, Connecticut, where the fort named is located. The statement is no doubt as accurate as it is lucid and complete. It may be proper to add, for those whose history may be a little rusty, that the black man who is shown wielding the pike undoubtedly represents Jordan Freeman who is credited with putting Major Montgomery out of action forever, with a pike; paralleling the feat of Peter Salem, named above, who shot down the British commander at Bunker Hill. Salem, however, was more fortunate than Freeman, who, as the inscription above quoted shows, fell in the battle.

In these works and in others cited and to be cited, in the North and in the South, we have representations and inscriptions, which, while agreeably frank, are unreservedly complimentary to Black Folk; and, notwithstanding past injustices and present besetments, are hopeful auguries of a better day.

See Notes for description of a memorial to faithful slaves at Barrington, Rhode Island.

APPENDIX

The Colored Women's Clubs of New York have recently erected a monument at the grave of Mrs. Harriet Tubman (Davis) at Auburn, New York. (This is independent of the memorial tablet there, already discussed.)

Movements have been started looking to the erection of memorials for other colored women and men of distinction. Among those most prominently mentioned are: Sojourner Truth, Phillis Wheatley, Amanda Smith, Frances Watkins Harper, and Fanny Jackson Coppin; also Oliver Cromwell, a soldier of the Revolutionary War.

It is earnestly hoped that these movements and others of like kind will be carried to success, and that opportunities will be embraced to bring out some works more artistic and stimulating than the ordinary gravestones. No doubt some of our colored sculptors, if encouraged to try with others, could suggest, design, and produce memorials that would be creditable to all concerned.

On and in several public buildings and a few business buildings in America, are the sculptured heads or busts of Negroes, generally among similar heads or busts representative of other races and nationalities.

Some of these are little more than the work

APPENDIX

of mechanics, others are works of real art. Of the latter class, perhaps the most notable are at the tops of the main columns of the City Hall, Philadelphia and in the St. Paul Building, New York City; and on the window lintels of the New York Custom House and the Library of Congress.

None of them are of particular interpretative or historic interest. They are, generally speaking, merely "specimens," and are of the same general character as the specimen illustrations in our dictionaries and geographies, wherein the moving purpose seems to be to show how curious, and extremely — or even freakishly — "different" (from us) are some of the *genus homo*.

Almost as the last sheets of this monograph are passing through the press, I have learned of a figure that was exhibited at the Panama-Pacific Exposition. The figure bore the very disrespectful, if not positively offensive, name, "The Nigger."

The catalogue shows that the figure was loaned for exhibition by Mrs. Harry Payne Whitney. It is mentioned in a review of American Sculpture by J. Nilsen Laurvik which is incorporated in a Catalogue *de luxe* of the Art of the Exposition, published by the

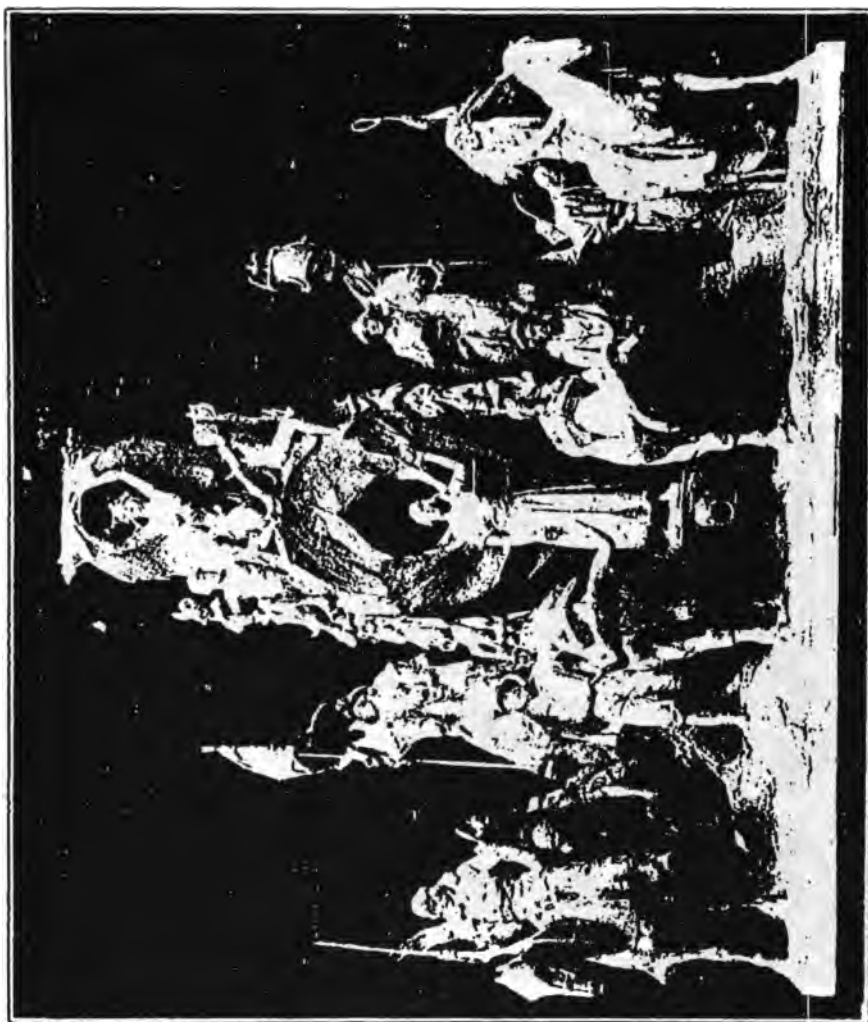
APPENDIX

Paul Elder company. Mr. Laurvik refers to it merely as typifying the "realistic movement of our day." The sculptor was Arthur Lee.

I have not been able, in the time at my disposal, to learn more about this figure [?] than Mr. Laurvik's statement says and suggests. I have used the word "suggests" wittingly, for there is no denying that the combination of such a name with an assurance of "realism" suggests a production that would not and should not cause, in "us" at least, any thrills of gratification. Perhaps my misgivings are ill-founded. I hope that they are.



NOTES

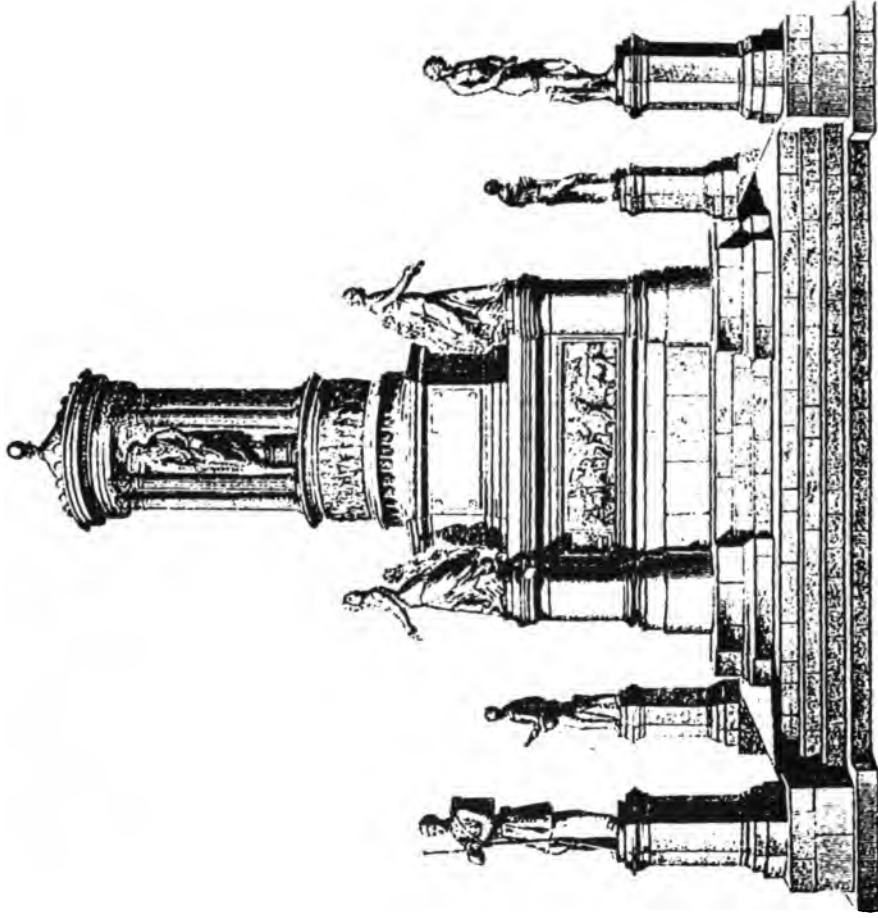




46. Hopes of the Future, figures in group at Panama-Pacific Exposition, by A. Stirling Calder



47. The Death of Major Montgomery, tablet, in Old Fort Griswold, New London, Conn.



48. Proposed Freedmen's Memorial for Lincoln, by Harriet Hosmer

NOTES

The Notes relate to matters which are discussed on the pages specified.

Page 4 —

Referring to the statue of "Freedom" on the Capitol, the following is found in a booklet entitled, "The Rotunda and the Dome," by Samuel Douglas Wyeth, published in 1869 (page 194):

"The following interesting incident connected with the model is narrated by Mr. Fisk Mills, a son of the artist and founder Clark Mills. The story has been variously told and published but now the true narrative is given.

"Before the statue was cast, the several large sections of the plaster model were put together so nicely by an adroit Italian employed about the Capitol, that no crevices were perceptible at the places of joining -- the bolts were all firmly riveted inside, and where they were placed concealed by coverings of plaster. In this condition the model was for some time on exhibition.

"At length the time arrived when the figure was desired to be cast and the Italian was ordered to take the model apart. This he positively refused to do unless he was given a large increase in wages, and secured employment for a number of years. He said, he alone 'knew how to separate it' and would do so only upon the above conditions.

"Mr. Mills at that time owned a highly intelligent mulatto slave named Philip Reed, who had long been employed about his foundry as an expert workman. Philip undertook to take the model apart without injury, despite the Italian's assertion and proceeded to accomplish his purpose. His plan of working was this: a pulley and

NOTES

tackle was brought into use and its hook was inserted into an eye attached to the head of the figure — the rope was then gently strained until the uppermost joining of the top section of the model began to make a faint appearance.

"Mr. Reed, the former slave, is now in business for himself and is highly esteemed by all who know him."

The matter of determining the correct story of the connection of the colored man with the statue referred to, is somewhat foreign to our present purposes. However, I venture the opinion that the above narration covers only a part of the occurrences, and there are mechanical and technical considerations which indicate inexactness in some of Mr. Wyeth's information.

What probably are the fundamental facts — omitting all references to motives and reasons — were narrated by Mr. George W. Forbes in an article in the "A. M. E. Church Review" for July, 1913, thus:

"But hardly had the contract [for casting the figure] reached the shop before the special artist to whom the casting was assigned demanded an advance of \$10.00 per day for his service, and when the management refused his request, left the establishment. In this dilemma the management lined up the whole force of this branch of the work and called for a volunteer to perform the task. But no one ventured to assume the responsibility until a sturdy black stepped out from the line. The management, knowing his capacity, put him at once in charge of the task. Through this colored man's skill as a finished moulder, therefore."

Page 5 —

One of the best discussions of the Sibyls and the parts which they played in ancient history, literature, and art, may be found in "The Gospel Story in Art," by John LaFarge. Among other things he says:

NOTES

"In ancient history there was a time when the prophecies of the Sibyls represented for the pagan world what the Jewish prophets did for the Hebrew story, and Michael Angelo, by his work in the Sistine Chapel, gives us the power of realizing this, as it did for the people of his day. . . .

"Who were the Sibyls and what were their names, are questions tossed about. Of some we know. . . . Greek and Roman prophecy was limited to their speech. . . .

"Varro has told us that the Greek word means 'the counsel of God.'"

LaFarge continues the interesting discussion, which is largely from the standpoint of art, through several pages and brings out the fact that the Greek name of the Libyan Sibyl was "Hierophile."

Page 9 —

The modern processes of producing works of sculpture almost invariably involve as a fundamental step the making of a clay model by the sculptor. The subsequent products, whether in plaster, metal, or stone, are, in a sense, "copies" of this model, though the word has also another meaning.

Usually, the sculptor's work substantially ends with the making of the model, the remainder of the work being done by more or less skilled workmen.

If the work be "cast" into metal (almost invariably bronze) and more than one cast is made, all, of course, are alike, and each is called a "copy." Likewise the carver makes one or more "copies" in stone, all supposed to be exactly alike. The first one made is no more an "original" than is the second, third, or any subsequent one that is produced from the same model.

In short, the word "copies" as used in the note on page 9 has the same meaning applied to the statues referred to, as when the word is applied to books. Each

NOTES

completed book is a "copy"—of the book. Hence we say, so many "copies" were issued, or, it sells for so much a "copy."

Page 10—

Mrs. Stowe's statement, "she has passed from among us as a wave of the sea," would seem to imply that Sojourner Truth was not at that time (1863) living. She was then living, however, and did not die until 1883.

There is also some question whether or not she was a "runaway." Mrs. Lelia A. Pendleton in her book, "A Narrative of the Negro," states that Sojourner (whose name was at that time Isabella) did run away while being illegally held in slavery in New York after she was entitled to freedom under the state manumission act. This running away occurred apparently about 1838. Other writers do not confirm this occurrence.

"Sojourner Truth" was of course an assumed name but it fitted her character admirably. A good sketch of her life may be found in John W. Cromwell's book, "The Negro in American History:"

In this book the following interesting statement appears (page 113):

"He [Story] told the authoress of 'Uncle Tom's Cabin' that the conception of another type of beauty in which 'the elements of life, physical and spiritual, were of such excellence that the dark hue of the skin should seem only to add an appropriate charm,' had never left him."

Page 15—

The statement regarding the "Freedman," quoted by Tuckerman, which says, "Here is the simple figure of a semi-nude negro, sitting, it may be on the steps of the Capitol," probably formed the basis of a curious mistake which has had wide currency. The mistake locates

NOTES

"this" statuette "on the steps of the Capitol at Washington." This error occurs in Clement and Hutton's "Artists of the Nineteenth Century" and in many other places.

Of course no copy of the statuette is on the steps of the Capitol nor anywhere in or about the building. No copy of it is on public view in Washington, and almost certainly none ever was.

It would, however, be a fine thing if what appears to be the last remaining copy which is for sale (by the Gorham Company, New York City), could be secured to be placed on public view at the National Capital — the beautiful Carnegie Library building at Howard University suggests itself as a suitable place.

The "Freedman" was on exhibition among the sculptures at the recent Panama-Pacific Exposition. Moreover, it drew favorable notice from Mr. Laurvik in his review of American sculpture in the Catalogue of the Exposition already referred to. With fine appreciation, he says of it:

"Few productions of contemporary art have been received as so fully expressing the fervor of a great national movement as the *Freedman*, though it was never executed larger than a statuette."

Page 20 —

For the information that Edmonia Lewis attended Oberlin College, I am indebted to Mrs. Mary B. Talbert of Buffalo, N. Y. The information is confirmed by the College catalogues, 1859 to 1863, and by a letter from Doctor King, president of the College.

Page 21 —

Since the statements made on page 21 were put into type, I have succeeded, through friends, in locating Miss Lewis' "Freedwoman." The statue is in the possession of a colored family in Boston.

NOTES

I have not been able to secure a picture of it but am hoping to do so before this monograph finally issues.

However, I have obtained, from a person who has seen the statue, the following data regarding it: Less than life size, about 2½ or 3 feet high; on one knee, with hands extended; broken chains on wrists; partially draped with arms and feet bare. It is in marble.

Page 24 —

The Detroit monument was one of the very earliest of the War Monuments to be dedicated; earlier even than the Lincoln Memorial at Springfield.

In view of the fact that Black Folk were relatively few in Michigan, it is notable that the projectors of this fine memorial should have suggested the placing of one the race in such an honored place, or even have permitted it, possibly at the artist's suggestion.

However, the colored people of Michigan, though few, were of exceptionally high character and attainments. Moreover, Sojourner Truth, at that time certainly, the most distinguished woman of Negro blood in America, was then residing in Michigan. Francis H. Warren, Esq. refers to her (in a letter) as: "Michigan's first distinguished woman, whose anti-slavery work no doubt mothered the thought to place the figure of a Negro woman on our Soldiers' Monument in Detroit."

Page 28 —

It may be of interest to note that Frederick Douglass was not pleased with the attitude and expression of the "kneeling slave" in Ball's group. Mr. Douglass delivered the principal address at the unveiling of the group in Washington in 1876. His address and the remarks of others made on the occasion are printed in a pamphlet.

Referring to the address as published in the pamphlet,

NOTES

Mr. John W. Cromwell writes to me as follows:

"I have before me the oration of Mr. Douglass on the occasion of the unveiling of the monument in Lincoln Park, Washington, April 14, 1876.

"I find, however, no criticism of the group in the published address; evidently it was an *extempore* utterance brought out by the occasion and the environment. He did, however, make the criticism and I was about fifteen feet — not more — from him during the entire address. He was very clear and emphatic in saying that he did not like the attitude; it showed the Negro on his knees, when a more manly attitude would have been more indicative of freedom."

Page 29 —

Mr. Ball informs us in his book that the Association paid \$17,000 for the enlargement and the casting of the bronze group, which he indicates was a low figure. He says Congress appropriated the money for the pedestal.

Page 30 —

Following what is quoted on pages 29 and 30, the description of the group is continued, in the booklet mentioned, as follows:

"The original was also changed by introducing, instead of an ideal slave, the figure of a living man, — the last slave ever taken up in Missouri under the fugitive slave law, and who was rescued from his captors (who had transcended their legal authority) under orders of the provost-marshal of Saint Louis. His name was Archer Alexander, and his condition of servitude legally continued until emancipation was proclaimed and became the law of the land. A photographic picture was sent to Mr. Ball, who has given both the face and manly bearing of the negro. The ideal group is thus converted into the literal truth of history without losing anything of its artistic conception or effect."

NOTES

This description appears to have been copied almost *verbatim* from the pamphlet which contains the addresses at the unveiling of the group in Washington. The description is a part of the remarks of Mr. James E. Yeatman who represented the Western Sanitary Commission, which was the organization that initiated the movement to organize the Freedmen for the purpose of erecting the memorial.

I have already pointed out (page 31) that the description appears to be more a statement of intentions and desires than of actual accomplishments so far as relates to the alterations enumerated on pages 29 and 30.

It will be noted that one of the alterations enumerated in the part here quoted is the introduction of the figure of a living man in the place of the figure of "an ideal slave." The expression, "an ideal slave," while perhaps not technically incorrect, is apt to disconcert the ordinary reader. "The ideal [imaginary] figure of a slave," would perhaps be less objectionable in form and probably clearer also. But, be that as it may, it is worth noting that the figure of the slave in the original group was modeled by the sculptor after his own body viewed in a mirror — as he informs us in his book — no other "model" being at the time available.

It is very probable that the alterations that were based on the photograph included no changes other than in facial features. Hence what we see in this group is probably no more the literal truth of history than is usual in such cases: perhaps less than is usual.

These matters, of course, have no bearing on the merits of the group as a work of art, nor have they any considerable interpretative importance. They may be, however, of some historic interest.

Another matter of some historic interest and perhaps also of some interpretative importance, is mentioned by

NOTES

Mr. Ball in his book. He informs us that Wendell Phillips was displeased with his Boston statues. He says (p. 298): "He [Phillips] sent me away with his exceedingly vulgar tirade against me and the Boston statues ringing in my ears." Whether or not this occurred after the Emancipation group was in place, is not certain; but seemingly it did. The account which Mr. Ball gives of the occurrence is inexplicit and vague — even more vague than is his wont.

Page 31 —

I have put a query after the word "marble," for the reason that, although the description in the booklet, quoted on pages 29 and 30, says that the original was in marble, Mr. Ball's book indicates that it was cast in bronze. He says: "The first copy of this little group was ordered in bronze before it was finished in the clay, by Mr. ——— of Boston." Of course, a marble copy may have been made, also. This matter is of no importance here, except as bearing on the question of the general reliability of the statements in the description quoted.

Page 32 —

My criticisms of Ball's group may perhaps receive some justification — if any be needed — by considering some of the interpretations which have been placed on similarly posed figures and groups; for example, Cartot's well-known relief group on the *Arc de Triomphe* in Paris, known as "The Apotheosis of Napoleon."

It is described and pictured in Eaton's "Modern French Sculpture." It shows a female kneeling at Napoleon's feet. Over her head his hand is extended almost exactly as in Ball's group. The interpretation given is: "A conquered city is making her submission. Napoleon extends his hand over her in token of *clemency*." [*Italics mine.*]

NOTES

It seems that the projectors of the plan to erect a memorial to Mr. Lincoln from funds contributed by Freedmen, had in mind a much costlier and more elaborate work than the one finally erected — the Ball group.

As early as 1867, a design for the memorial by Miss Harriet Hosmer had been selected. The design called for a large, costly, and very elaborate composition; nearly as large and elaborate as the great national memorial to Mr. Lincoln which was designed by Clark Mills [p. 39].

Efforts to raise money for both of these memorials were proceeding at the same time. Moreover, at the same time, funds were being collected for the large and costly monument at Mr. Lincoln's grave at Springfield. The colored people were called on to assist and did assist in all of these efforts.

From Mr. Yeatman's remarks in the pamphlet here before mentioned, we learn that, of the \$17,000 contributed for the "Freedmen's Memorial" (Ball's group) at Washington, about \$12,000 came from colored soldiers; an equal amount was given by colored soldiers for the monument at Springfield. [See booklet by E. Johnson, custodian.] Then it is probable that under such items, "sunday-schools, lodges, army associations, individuals, states," etc., the colored people gave a considerable amount for this monument and also for the projected great memorial at Washington designed by Clark Mills.

The Lincoln Monument at Springfield was completed early in the 70's. [Black Folk are not represented on it.] The contract for Ball's group was made about that time; but the efforts to raise money for the memorial at Washington (Mills' design) were kept up for nearly or quite ten years longer, although only about \$10,000 in all was raised for it.

Even if all that was given by colored people — formerly

NOTES

slave and formerly free — to all three of these projects could have been combined, the amount would have fallen far short of the estimated cost of the "Freedmen's Memorial," designed by Miss Hosmer, which was given as \$250,000.

The "London Art Journal" for January, 1868 had an article describing Miss Hosmer's design, accompanied by a picture of the model. The article says that, with the exception of the monument to Frederick the Great at Berlin, this proposed Lincoln Monument "is the grandest recognition of the Art of sculpture that has been offered in our age." That was probably true at the time it was written, but Clark Mills' design which came out two or three years later, was larger and far more elaborate.

The article described Miss Hosmer's design, in part, as follows :

"The sides of the base are filled with bas-reliefs illustrating the life of the President. The first symbolises his birth and his various occupations as a builder of log-cabins, flat-boatman, and farmer; the second illustrates his career as a lawyer, and his installation as President of the United States; the third contains four memorable events of the late war; while the fourth shows the closing scenes of his life, the assassination in the theatre, the funeral procession, and his burial at Springfield. The four tablets above these contain respectively the following inscriptions: — Abraham Lincoln, Martyr — President of the United States — Preserver of the American Union — Emancipator of Four Millions of men. The circular bas-relief higher up shows thirty-six female figures, symbolising the union of the same number of States: each of these figures represents the peculiarity of that State whose shield occupies the medallion beneath.

"The four colossal statues placed at the outer angles display the progressive stages of liberation during Lincoln's administration. The negro appears, first, exposed

NOTES

for sale; secondly, laboring in a plantation; thirdly, guiding and assisting the loyal troops; and fourthly, serving as a soldier of the Union.

"In the pillared 'temple' surmounting the whole, is a colossal statue of Lincoln, holding in one hand the Proclamation of Emancipation, and in the other the broken chain of slavery.

"The four female figures, also of colossal size, represent Liberty bearing their crowns to the Freedmen.

"On the architecture [architrave?] of the temple are inscribed the concluding words of the Proclamation of Emancipation: 'And upon this, sincerely believed to be an act of justice. . . .'

"Bearing in mind that this memorial is to be called the 'Freedmen's Monument,' it was necessary that the circumstances attending the act of emancipation should form, as they do, the principal features of the design. Miss Hosmer has kept this strictly in view, and has not been led away. . . ."

The article said that the monument was to be executed in granite and bronze; total height to be sixty feet; to be placed in the grounds of the Capitol at Washington; estimated cost, £50,000.

Page 36 —

"Munsey's Magazine" for April, 1915, has an article by Frank O. Payne under the title, "Lincoln in Bronze."

In the article he briefly discusses Ball's "Emancipation groups" in Washington and Boston, and he refers very briefly to Bissell's Lincoln monument in Edinburgh. With the shallowness and ineptitude which characterize the writers for the low grade Sunday papers, rather than those whose writings usually appear in the magazines, he says that Bissell's monument "in its general conception is similar to the 'Emancipation' groups [by Ball], with the figure of a liberated slave crouching below the statue of Lincoln."

NOTES

Since there is shown no picture of the monument, this inaccurate statement can be made to "go" in that particular article. Admitting, if we choose, that the conceptions are "similar," it clearly is not true that in Bissell's group the liberated slave is "crouching"; and the fact that he is not, constitutes an important difference in the groups. Hardly less important is the difference in the attitudes of Mr. Lincoln. But these points are discussed in the main matter, under the respective groups.

Payne goes still further astray while discussing another work; as we shall see.

Page 38—

It will be noticed that the legend at the bottom of the picture of the "Emancipation" tablet in the Cleveland monument gives the name of the freedman as Dan R. Field.

I am indebted to Hon. Harry C. Smith, editor of the Cleveland "Gazette," for the information which follows, the most of which he says was taken from a newspaper article in the possession of the widow of Mr. Fields—as his name seems to be correctly spelled.

"DANIEL ROMNEY FIELDS—born a slave on a Mississippi plantation. Freed by Lincoln's emancipation proclamation; enlisted in the regiment that was massacred at Fort Pillow, being one of three to escape by swimming to Federal gunboats in the river, 'bullets raining about them' as they swam; was one of the last to leave the fort. He joined another regiment and remained with it until he came North as a servant of a Union soldier, and remained. He learned to read and write in the North. When Captain Levi T. Scofield returned to Cleveland at the close of the War he found Fields in the employ of his father. When the elder Scofield died Fields was employed by the Captain.

"Captain Scofield was in charge of the building of the

NOTES

monument, which he designed. The French sculptors, on the suggestion of Captain Scofield, selected Fields as the model because 'the design for the tablet representing the emancipation of the slaves called for a full-blooded African, who might be taken as a type of his race.' They decided that Fields was just the man."

The reference above to "French sculptors" would seem to indicate that, while Captain Scofield was the designer of the monument and probably of the various sculptured groups and panels, yet that the actual modeling was done by others; although the official descriptive booklet lists him as "architect and sculptor," and refers to him in two or three places as "the sculptor."

Frank O. Payne, in the magazine article mentioned in the former note, goes, as I have said, even further astray regarding Scofield's panel than he did regarding Bissell's Edinburgh group.

There is no picture of the panel accompanying Payne's article, hence many readers perhaps will not know how contemptuously or ignorantly false is his statement concerning it, as follows:

"The 'Emancipation' panel is an obvious imitation of the Ball groups of the same name. Lincoln is holding the broken shackles aloft with one hand, as he hands a rifle to the kneeling negro with the other. Whether the slave is begging for the rifle or the shackles one is left to surmise."

Page 40 —

Among the original score of members of the Lincoln Monument Association were Frederick Douglass and General O. O. Howard.

Our picture indicates that it was the intention to erect the monument near the Capitol. A previous note has shown that the promoters of the "Freedmen's Memorial" planned to locate it also in the Capitol grounds. But

NOTES

the memorial finally erected by the Freedmen [Ball's group] was placed in Lincoln Park, about a dozen squares east of the Capitol Building.

Page 41 —

Miss Hosmer's design was, from the standpoint of the Freedmen, more satisfactory, in that it gave distinct and conspicuous recognition to their services in assisting to secure their own freedom and in defending the Union.

Page 67 —

There are persons who perhaps will be annoyed at Mr. Taft's use of the word "negress." But from what has been quoted and what will be quoted from his book, it ought to be clear that he had no intention to offend and no thought that he might offend.

Whether or not "we" are justified in taking offense at the term, now, I will not presume to say. It is certain, however, that the term had its origin in disrespect or lack of respect, just as probably did the terms "Jewess," "Squaw," and other terms that could be named.

Perhaps I may say here as well as anywhere, that in the quoted passages, my endeavor has been to follow the originals literally, regardless of my own preferences and views.

Page 72 —

My statement that there are but three war monuments which show a Black Defender, was made while having in mind merely the late Civil War. Certainly I should have considered the tablet in old Fort Griswold, described in the appendix. The Attucks Monument also might have been considered.

NOTES

Page 81 —

It will be observed that, of the several men in MacMonnies' Naval group, only one besides the Negro is naked above the waist.

Page 85 —

It is a rather singular thing that Mr. Vedder's cynical, half-sneering Sibyl should have been suggested by a "look of patient endurance and resignation"; and an interesting subject for study would be the evolution of this almost vindictive-looking personage from "a soul-patiently biding its time" — the latter characterization admittedly, now, as ever, fitting the "blameless Ethiopians," as Homer designated them.

If this personage, as here portrayed, truly represents the "mood" in which Mr. Vedder found himself when conceiving the Sibyl, it was probably, for him, an exceptional and fleeting one; for the mood which the Sibyl appears to express is not, after all, "*If you don't buy now*"; but rather, "*Since you would not buy — you *are* paying more.*" In short, it is a mood compounded of sourness, amused contemptuousness, and almost gloating triumph. But everyone who knows Mr. Vedder personally, will testify that he is one of the most generous and genial of "good-fellows."

Yet so difficult is the road to success in the higher callings — difficult, not so much from what must be learned and accomplished, as from what must be endured, and must be dodged — that we must wonder how anyone — least of all, an artist — can "succeed" and still remain "sweet."

Page 97 —

Referring to French's "Africa" before the New York Custom House, the "International Studio" for July, 1905.

NOTES

had the following :

"Africa rests one elbow on the head of a lion and the other on a sphinx, and seems to slumber. She has the lips and chin of a negro, with an Egyptian cast to the rest of the features. Behind the sphinx is a figure entirely covered with drapery, save for the toes of one foot and the eyes under the shadow of the cloak, giving, with the loose hanging, slightly incurved hands, drooping head and closed eyes [of the main figure], an added suggestion of sleep."

The full passage relating to the group in the article in the "Independent" reads as follows :

"In marked contrast to the alert attitude of America is the sleeping figure of Africa. Like the others, this figure is not an ethnological portrait, but has a suggestion of the negro in the features, attitude, and the modeling of the hands and feet.

"The reclining figure of the dark continent is supported on the one side by the ancient and weather-worn Sphinx, and on the other by a lion. In the background we glimpse a mysterious figure suggesting the unknown possibilities of Africa."

I cannot refrain from a short discussion of a statement in the passage just quoted from the "Independent" which makes reference to "a suggestion of the negro in the features, attitude, and in the *modeling of the hands and feet*"; and to DeKay's reference [p. 98] to "a negro type or touch in features and *form*."

I have recently had some correspondence with artists who have endeavored to justify the claims implied by the words which I have italicized ; implied at least by the word "form."

Passing by, for the moment, the claim of a distinctive Negro "form," I will say that I am still convinced that the physical peculiarities relating to hands and feet at which the writer seems to be hinting—so far as they

NOTES

have not been proven to be unreal — are not at all common to Negroes nor characteristic of them; and the attribution of these abnormalities to Negroes as a race is a mere conventionality which had its origin in caricature and detraction, and is still generally employed for these purposes — albeit, sometimes insidiously.

I do not wish to appear dogmatic, but do nevertheless insist that these conventionally attributed peculiarities have about the same foundation in fact as the half-jests regarding the big feet of Chicago girls and the flat feet of Englishmen.

DeKay's vague reference to a Negro "form," is not so readily combated; for, I can only surmise what he has in mind, since facial features seem to be excluded.

None of the defenders of the above-indicated claims with whom I have corresponded has specified anything as to this alleged distinctive form. It is likely, however, that if pressed, they would seek to take refuge behind one or more of the physical peculiarities (physical, or somatic, "characters," ethnologists call them) which "it is said" are distinctive to Negroes; which characters, so far as I have seen them mentioned, have a basis of fact so very uncertain — those which have not broken down altogether — that it would be not only presumption but folly to base on them anything intended to be serious and permanent. Moreover, if we concede that the variations put forward as race characters really are such, they are admittedly so "trifling" that sculpture could not depict them as determining "characters" without more or less exaggeration. Yet, under restrictions, the employment of these fugitive "characters" would be legitimate; and even their exaggeration might be permissible if, and whenever, it could be done without casting a sinister shadow.

Ethnologists tell us that characteristic racial differ-

NOTES

ences in physical forms (except as to facial features) are very slight, elusive, and questionable. Deniker and others mention "very trifling" somatic differences that possibly may be characteristic of race. Seemingly, some of these alleged characters are enumerated and discussed because somebody has asserted or suggested them; just as Deniker thought it worth while, as late as 1900, to refute the claim that there are now races, or at least tribes, of men with tails. Of course, men with tails had been seen by credible witnesses; and Deniker shows a picture of one — from a photograph. But close inspection demonstrated that the excellently simulated caudal appendage was merely a part of the bearer's costume.

According to what I have read and have seen here and there, the most exploited of these alleged Negro somatic characters or "traits" — excluding plain caricature — have been long limbs, long heels, and certain skull formations.

As for the alleged long limbs (arms), Deniker (French) discusses the matter at some length in his book, "Races of Man," published in 1900. He finally says (page 91):

"In spite of the quantity of material accumulated (as to the proportions of the body), we have not been able up to the present to make any use of the differences which these proportions exhibit according to race. The reason is that these differences are very trifling."

Dr. D. G. Brinton (American), after enumerating the real physical race characteristics — color of the skin, the hair, and the facial features — virtually throws out of court the claim as to shape of the skull. In Johnson's *Cyclopedia*, in the article on "Man," he says:

"Much attention has been paid to the shape of the skull as an ethnic criterion, but it must be said with little positive results."

NOTES

The eminent Doctor, whose prejudice against Negroes was strong almost to virulence, was at that time (1896) still clinging rather dubiously to some other vaguely-stated physical race-traits; although, as we shall see, he had already abandoned one of the most strongly pressed of the alleged distinctive Negro somatic characters.

As to the feet, there has been, as I have said, a claim that the Negro has an abnormally long heel, or rather, heel-bone. None of the claims which have been mentioned, nor any other, has been more strongly pressed or persistently exploited than this one. Very probably, the writer in the "Independent" had it in mind when making his statement.

But Doctor Brinton, who most certainly would have stuck to this particular claim if he could, abandoned it as early as 1890, in his book, "Races and Peoples," which came out that year. That was several years before the publication of the cyclopedia article by him, from which I quoted above, in which article this claim was not even mentioned. In the book, just named, he says (p. 28):

"The heel bone is currently believed to be longer and project further backward in the negro than in the white man."

But measurements, he said, had disproved the claim, and observation showed that —

"The lengthening is apparent only, and is due to the smallness of the calf and the slenderness of the main tendon, immediately above the heel."

The eminent English authority, Professor E. B. Tylor, in the 11th edition (1910) of the Encyclopedia Britannica, discredits substantially all that was left of the alleged distinguishing race physical characters which, for reasons that will be indicated, have had most currency. Ignoring all the claims except those relating to proportions of the limbs, he says (under "Anthropology"):

NOTES

"Proportions of the limbs compared with the trunk, have been claimed as constituting peculiarities of the African and American races; and other anatomical points, such as conformation of the pelvis, have a specialty. But inferences of this class have hardly attained to sufficient certainty and generality to be set down in the form of rules."

And so we might go on to refute the claims of other less-stressed characters, if it were worth while.

But the alleged abnormalities which I have particularly discussed are the ones that have been put forward to justify the caricature and detraction which have been the chief reasons for their exploitation if not for their supposed discovery.

It is, of course, highly improbable that many of those who put forward these claims explicitly or inferentially, know or have sought to determine the main basis or the origin of these attributions. Without carrying the matter to too great a length, it may suffice here to point out that all of the alleged physical peculiarities which are exploited, are more or less *simian* [ape-like,] especially so, are the alleged long limbs and long heel-bones.

And this fact becomes the more significant when it is remembered that there are other alleged somatic peculiarities which have at least as good claims to be regarded as race characters for the Negro, which are seldom mentioned and never exploited. Two or three of these have already been adverted to; the one best grounded perhaps being small leg-calves.

So far we have touched on only the alleged race traits which are exteriorly anatomical and hence, if sufficiently marked, might be available for the sculptor. The flimsiness if not the falsity of the claims has been shown; and what is perhaps as important — even if foreign to our stated subject, — the origin and purpose of the most ex-

NOTES

ploited of the ascriptions have been indicated. If the occasion permitted to consider other real and probable race characters, it would be seen that, for the Negro, the so-called "simian" traits of an anatomical character, not only are un-confirmed by other real and probable traits, but are actually negated.

Characteristic racial attitudes and "expressions," or ways of doing things — temperaments and habits, if you choose — may be readily conceded, and these are legitimate "traits" for portrayal, within proper limits.

But it is extremely doubtful whether Mr. French, in the group under consideration, had in mind portraying any distinctive racial attitudes, or that he had in mind "suggesting" the Negro "by the modeling of the hands and feet." And even if he had the latter in mind, he was either knowingly following conventions or he was the victim of once-common, and therefore perhaps excusable, errors.

But since Mr. DeKay has expressed his fears that some persons may complain because the Negro "form" — whatever it be — is *lacking* in the main figure in the group, it is evident that he, too, thinks that the sculptor was not making any such "suggestions" as the writer in the "Independent" imagines, or pretends, that he sees.

Page 99 —

Inasmuch as I have criticised the representation of Africa by "a long-haired, more or less sharp-featured personage such as we see here" — in French's group — perhaps it would be fair, and interesting also, to quote a defense of the "type" depicted in the group, which defense came to me in a letter from a person who may be regarded as expressing the sculptor's views. The letter says:

"It is usual to depict the negro with a snub nose and

NOTES

exaggerated fullness of lips, in fact the lowest type of negro that exists. As a matter of fact there is a type of negro which probably represents some section of Africa in which the nose is aquiline and the whole cast of features handsome and dignified according to our Caucasian ideas. This does not at all mean that this type has not the fullness of form by which the African is distinguished, but that by the laws of composition the face is developed in a natural sequence that stands for beauty according to our European art standards."

As for the long hair, the writer says that the sculptor could "retreat into the safe ground" that he is "depicting an Egyptian and so even defend the long hair."

He also adds that, as a matter of fact, "artists are a little careless of their anthropology and take some licenses for artistic effect."

Page 111 —

The "Prudence Crandall Incident" is sketched in John W. Cromwell's book, "The Negro in American History," (page 254) as follows:

"Prudence Crandall in 1833 admitted a colored girl as a student to her Girls' Boarding School at Canterbury, Conn. Notwithstanding opposition by whites to her retention Miss Crandall refused to exclude her, and on the withdrawal of white patronage she defiantly opened a school for colored girls. This intensified opposition and caused the enactment of a law making such a school illegal under penalty of fine and imprisonment. Miss Crandall was arrested, tried, convicted and sentenced. She refused to pay the fine or permit friends to do so. She was thrust into jail, but was subsequently released."

Page 117 —

The following additional stanzas from O'Reilly's poem on Crispus Attucks, may perhaps be regarded as pertinent to our subject.

NOTES

O planter of seed in thought and deed! has the year of
right revolved,
And brought the Negro patriot's cause with its problem
to be solved?
His blood streamed first at the building, and through all
the century's years,
Our growth of story and fame of glory are mixed with
his blood and tears.

He lived with men like a soul condemned — derided,
defamed and mute;
Debased to the brutal level, and instructed to be a
brute.
His virtue was shorn of benefit, his industry of
reward:
His love! — O men, it were mercy to have cut affection's
cord!
Through the night of his woe, no pity, save that of a
fellow slave!
For the wage of his priceless labor, the scourging block
and the grave.

And now is the tree to blossom? Is the bowl of agony
filled?
Shall the price be paid and the honor said and the word
of outrage stilled?
And we who have toiled for freedom's law, have we
sought for freedom's soul?
Have we learned at last that human right is not a part
but the whole?
That nothing is told while the clinging sin remains in
part unconfessed?
That the health of the nation is periled if one man is
oppressed?

NOTES

Has he learned — this slave from the rice-swamps, whose
children were sold — has he,
With broken chains on his limbs, and the cry in his
blood, "I am free!"
Has he learned through affliction's teaching what our
Crispus Attucks knew —
When right is stricken, the white and black are counted
as one, not two?
Has he learned that his century of grief was worth a
thousand years
In blending his life and blood with ours, and that all his
toils and tears
Were heaped and poured on him suddenly, to give him
a right to stand
From the gloom of African forests, in the blaze of the
freest land?
That his hundred years have earned for him a place in
the human van
Which others have fought for and thought for since the
world of wrong began?
For this, shall his vengeance change to love, and his
retribution burn,
Defending the right, the weak, the poor, when each shall
have his turn;
For this, shall he set his woeful past afloat on the stream
of night;
For this, he forgets as we all forget when darkness turns
to light;
For this he forgives as we all forgive when wrong has
changed to right.

Page 118 —

Miss E. D. Pope of the editorial staff of the "Confederate Veteran" (Nashville), writes:

NOTES

Man on the Indianapolis military monument is inadequate and inconsiderate if not actually supercilious, tends to increase rather than to diminish. Here I shall borrow a statement from a recent book which was written by a man who cannot be held to be biased in favor of Black Folk; indeed, his book as a whole has been roundly — and I think rightly — condemned as inimical to them. Yet he is moved to say —

“And what of the Negro himself? As he had responded with ready patriotism to his country’s call in the War for American Independence, so likewise did he respond again in the War for the Preservation of the Union. His part in the *establishment* of the nation had been *substantial*. His part in *saving* the nation from being rent in twain was *vital*. For, in view of the military crisis which had arisen at the time when emancipation was proclaimed, it must be regarded as in all probability the fact, that without the one hundred and eighty thousand Negro volunteers who came to the rescue, the Union forces could not have won the victory. Union defeat would have meant slavery’s indefinite continuance. Thus, while by his part in the Revolution the Negro had contributed to his consequent emancipation throughout the North, by his part in the Civil War he himself proved the decisive factor in the establishment of his freedom throughout the nation.” [Italics mine.]

The statement just quoted is from John Daniels’ book, “In Freedom’s Birthplace” (page 80). The book deals with Boston’s people of color — their past history and present condition. The statement follows a description of the Shaw Monument, and is in effect an amplification of the inscription thereon.

Page 133 —

It is perhaps not worth while to discuss Strahan’s assertion regarding “these primitive intelligences” and the manner in which they are affected by “love”; it will per-

NOTES

haps suffice for our purpose to repeat and amplify my statement, that his innuendo regarding the torturing pangs of "bootless passion" in this case, is gratuitous, and is wholly unjustified by the story in the opera as well as by Signor Caroni's statue.

"Selika" is the heroine of the five-act opera, *L'Africaine* — music by Myerbeer, words by Scribe (both French). She is represented as the queen of an island off the African coast who was carried away captive by Vasco de Gama, the Portuguese navigator, who was the first to reach India from Europe by sailing around the Cape of Good Hope.

Selika, although virtually a slave, falls in love with her captor. But he loves Inez, a maiden of his own nation. Inez, however, is induced to marry the Admiral of the Fleet, Vasco's superior in rank. Notwithstanding his disappointment, he presents Selika and a male captive, Nelusko, to Inez as a bridal gift.

After a series of incidents which included the imprisonment of Vasco — during which imprisonment Selika devotedly but chastely ministered to him, — we find the Admiral in command of a ship seeking to reach India by Vasco's route; the latter following in another ship. Seeing the Admiral's ship approaching the island from which Selika was carried away, Vasco hastened to warn the Admiral. Not only was his warning unheeded, but he was placed in irons on the Admiral's ship. The ship was attacked by the people of the island and all on board, including the Admiral, were killed or captured. Selika — queen now, again — secures Vasco's freedom. He is pleased with the land and the people, and, reciprocating Selika's affection, he decides to make his home there — as her consort. But later, on seeing Inez about to be executed with the other captives, his old affection for her gets the better of him, and he induces Selika to

NOTES

save her also. Selika soon divines the true situation and magnanimously permits Vasco and Inez to be united; and after a time she contrives to have them escape together.

The sketch from which I have gleaned and refreshed my memory concludes thus :

"She [Selika] directs Nelusko to escort them to a vessel and they set sail for Portugal. When she knows that they are safe on board, Selika lies down beneath the Manzanillo tree, having eaten of its poisonous flowers, and expires, attended by faithful Nelusco." [See "Opera Goer's Guide," by Leo Melitz; English translation.]

Page 168 —

The words "up to that time," in the first paragraph, mean, up to the time Saint-Gaudens began working on, or designing, the Shaw Monument, about 1885 — twenty years after the War closed.

Page 172 —

The inscription on the reverse of the Shaw Monument was composed by President Eliot of Harvard University. It reads as follows:

TO THE FIFTY-FOURTH OF MASSACHUSETTS
REGIMENT INFANTRY

THE WHITE OFFICERS

taking life and honor in their hands, cast in their lot with men of a despised race unproved in war and risked death as inciters of servile insurrection if taken prisoners, besides encountering all the common perils of camp march and battle.

THE BLACK RANK AND FILE

volunteered when disaster clouded the Union cause, served without pay for eighteen months till given that of white troops, faced threatened

NOTES

enslavement if captured, were brave in action, patient under heavy and dangerous labors, and cheerful amid hardships and privations.

TOGETHER

they gave to the nation and the world undying proof that Americans of African descent possess the pride courage and devotion of the patriot soldier, one hundred and eighty thousand such Americans enlisted under the Union Flag in

MDCCCLXIII - MDCCCLXV

The following is a brief extract from the long interpretation and discussion of this monument by William H. Downes, in his book already mentioned (on page 165).

"That this noble, beautiful epic work is erected to commemorate the modest but worthy part taken in the war for the Union by Colonel Robert Gould Shaw and the officers and men of the Fifty-fourth Massachusetts Regiment, is accurate as far as it goes, but this is not all. The true instinct of the artist has shaped every line in his bronze to a typical and representative meaning, so that instead of being a memorial of one hero and his regiment alone, it assumes a national scope and significance, and becomes in a sense a monument to all like heroes and all kindred regiments. . . . This could be done only because Shaw was a national type of the American hero, and his men were types of the unpretentious, self-sacrificing bravery and devotion of the colored volunteers."

Concerning this monument, Charles C. Caffin says ["American Masters of Sculpture," page 12]:

"Behind this group loom the tremendous issues of the war; they were present to the imagination of the sculptor and he has suggested them to ours. Hence the work is big with fatefulness, with a reference reaching far beyond the personages represented to the fate of a nation

NOTES

trembling in the balance. Ah! it is a great gift, this power to touch upon the fundamental, the essentially vital aspect of a matter, and by means so simple and of common knowledge. As he worked upon the memorial it would seem that Saint-Gaudens distrusted somewhat his possession of this faculty, for to increase the idealization he has introduced a figure of Victory floating above the head of the leader. It was not necessary and is scarcely in accord with the rest of the composition, introducing into the energy and concentration of the whole a somewhat quavering note. Yet, to judge by my own experience, the sense of jar yields to indifference; one loses consciousness of this figure in the grandeur and elevation of the whole. But, if this is the experience of others, it tends to prove how unnecessary was its introduction; and, further, one is inclined to resent it as partaking too much of the obviousness which would occur to a smaller sculptor."

Mr. Caffin's view that the figure of the floating "Victory" is not necessary and really introduces a jarring note, is shared by other writers; but most writers approve its presence. Personally, it seems to me that his criticism is wholly just. Perhaps, however, it is because this panel has for me a special, almost personal, appeal, that this figure seems to be superfluous. It can scarcely be held that it contributes anything to the grandeur and nobility of the work as whole. Yet I am ready to concede that for many persons, perhaps, this figure—which is sometimes called the "Death Angel"—may be the starting point of the appealing pathos and elevated melancholy which after a time appear to permeate and suffuse the entire composition, completely purging it of every suggestion of *bravado* and vain-glory. Without this figure, perhaps our admiration would not be less; but it may be that there would be a partial loss of that wonderful power—of which Mr. Taft speaks—"to bring dimness to the eyes and a grip to the heart."

POSTSCRIPT

Through the courtesy of Mr. George W. Forbes of the Public Library of Boston, I am able to show a picture of Edmonia Lewis' "Freedwoman." (No. 5)

It turns out that the work is a group — not a single figure, as its usual designation would imply. The proper name for the work would seem to be "Freedom," which is, I think, the designation used by Mr. Forbes; or, perhaps, "Forever Free," which is the inscription on the base.

The group is now in the possession of the family of Mr. George Glover of Boston.

Unfortunately, the photograph from which our half-tone plate was made is a poor one, and almost certainly fails to do the group justice. However, enough is disclosed to justify the interpretation already cited, to the effect, that the Freedwoman was overcome by a conflict of emotions.

Further interpretation is perhaps unnecessary; but I take the liberty to quote, from a letter, a remark by Mrs. Fuller — to whom I sent a copy of the picture. She said: "The man accepts it (freedom) as a glorious victory, while the woman looks upon it as a precious gift."

POSTSCRIPT

The picture also shows that, as to physical features, Miss Lewis, in common with others who preceded her and others who followed her, seemed to feel called upon to "favor" the woman in the group as much as permissible; though she dealt frankly enough, in that respect, with the man.

My own opinion concerning this practice of "toning" has already been indicated. It need not be repeated or dwelt upon here, except to say that I am willing to admit—if any choose to claim—that there may have been some justification for such a procedure at that time, before fifty years of unexampled accomplishment had proven that what Black Folk really need, and should strive for, is not the Caucasian's physical features but the Caucasian's opportunity.

POSTSCRIPT

Concerning the statement (second paragraph, page 94) that the only Government-owned pieces of sculpture which show a personage of African lineage are, French's group "Africa" which is in front of the Custom House in New York City, and the small bronze figure by Rogers on a door-frame of the United States Capitol, an exception should perhaps be made in favor of a small figure in the Library of Congress.

This figure—"Africa"—is one of four representing the continents. The figures are little boys scarcely above infancy, seated two and two on opposite sides of two globes.

The two groups or pairs are in marble and are about three feet high. They form a part of the ornamentations of Martiny's beautiful stairways leading up in the main entrance hall. "Africa" is paired with "America" (an Indian boy) on the south stairway.

The handbook of the building says: "Africa is a little Negro with a war-club and his [sic] savage necklace of wild beasts' claws."

In features, the figure is characteristically African, and, in common with the other figures has a face rather too "old" for the childish body. Moreover, the artist, seeking, no

doubt, to give little "Africa" a somewhat "savage" or glum aspect, has given him instead, or in addition, an expression of rather stupid sullenness.

The figures were put into place about 1891.

INDEX

INDEX

- Accessories make for common-placeness, 70, 88
- Affection, basis of genius, 141
- Africa (Ethiopia), statue, by Anne Whitney, 137 (note)
- Africa, figure on door-frame at the National Capitol, 87-92, 94
- Africa, group, New York City, by Daniel C. French, 92-102, 104, 208, 209, 214
- African features, "toned down" or lack'g, 8, 94, 140; emphasiz'd, 17, 37 see also Caucasian features
- African form, alleged, 209
- African type, 6-9, 15-17, 24, 88, 98, 214
- Alexander, Archer, 199
- Allegory in group, 56, 62
- Amazonian form, 93
- A. M. E. Review alluded to, xvii
- American Governm't see United States Government
- A. M. E. Zion Church, 107
- Anderson, Rev. Joseph, cited, 110
- Andrew, Governor, cited, 167
- Angel, Death, 54, 234
- Angel of Peace, 126
- Anti-slav'ry document in marble, 3
- Arc de Triomphe, Paris, 122, 201
- Army, The, group on mil'y monument, Brooklyn, 76, 122
- Art, its province, 48, 49; it must be considerate, 104; requisites, 100
- Art, The higher, its method, 51; its message, 66; teach'g noble truth, 9, 114
- Art for art's sake, xviii, 157
- Art Journal, London, cited, 208
- Art works which show Black Folk owned by U. S. Gov't see United States Government
- Art, American, pays high compliment to Black Folk, 111; Shaw Monument, the highest expression of, 171
- Athenæum, London, cited, 7
- Attucks Monum't, Boston, 114-117
- Attucks, O'Reilly's poem on, cited, 78, 116, 215
- Auburn, N. Y., Harriet Tubman tablet in, 102
- Aversion of races, the alleged, 118
- "Awake put on thy strength," 128
- Bacchante, statue, 78
- Ball, Thomas, sculptor Emancipation group in Washington and Boston; which see; his works condemned by Phillips, 201
- Baltimore, one sculptor in, 129
- Barclay, Hugh, cited, 218
- Barrington, R. I., monument to faithful slaves at, 219
- Barry, John D., cited, 178 (note)
- Beecher Monument, Brooklyn, by J. Q. A. Ward, 65-71
- Beecher, Henry Ward, in a Rogers group, 147
- Bellona (goddess of war), 76, 122, 124, 125

INDEX

- Bible, The Holy, cited, 94, 105, 128
 Bissell, George E., sculptor Emancipation group, Edinburgh, and Democracy of Childhood; group, Waterbury, Conn.; see each
 Black Defenders see Negro Defenders
 Black Folk, in sculpture owned by U. S. Gov't, 94; in American sculpture, the earliest and very recent, 87, 175
 Black Regiment, memorial for; see Shaw Monument
 "Blood of the people" (O'Reilly), 117
 Boston: Attucks Monument, Shaw Monument, and Ball's Emancipation group, in; see each
 Bowerman, Geo. F., assists author, xxii
 Brinton, D. G., cited, 211, 212
 Brooklyn: Beecher Monum'nt, and Naval group on military monument, in; see each
 Browning, Mrs., sonnet on the Greek Slave, 2; poem, "Pan is dead," cited, 101
 Bruce's book cited, 124
 Bullard, Laura Curtis, 21 (note)
 Bumstead, Rev. Horace, assists author, xxii
 Bunker Hill Monument, story of tourist at, 50
 Caffin, Chas. C., cited, as to: the Freedman, 14; the Beecher Mon., 70; the Shaw Mon., 222; he objects to figure of Victory on the latter, 224
 Calder, A. Stirling, sculptor figures, Hopes of the Future, etc., at Panama-Pacific Expo., 175
 Camp Fire, The, a Rogers group, 150
 Capitol, The National — Liberty, statue on dome of; Africa, figure on door-frame of; Battle of Lake Erie, picture in; see each
 Carlyle, cited, 161
 Caroni, sculpt'r statue L'Africaine, which see
 Caucasian features, in various figures criticised, 8, 84, 95; suppos'd preference of colored people for, 95, 100, 226
 Centennial, The, Black Folk in the Sculpture at, 122-126
 Chapin, Howard M., assists the author, 219
 Civil War, stimulated art, 5
 Clark, William, describes: Story's Sibyl, 6; Miss Lewis' Freedwoman, 21
 Clement and Hutton's book in error, 197
 Cleopatra, statue, 5
 Cleveland: Military Monument, Emancipation panel in, and Mortar Practice group on; see each
 Colored people, their contributions to Lincoln Memorials, 202 See also Black Folk and Negroes
 Colored persons, proposed monuments for, 187
 Colored Women's Clubs, should secure copy of Libyan Sibyl, 12; erect monument for Harriet Tubman, 187
 Color-Sergeant, The Negro, at Port Hudson, 28
 Confederate soldier, 219
 Confederate Veteran, The, cited, 218
 Congressional Library (b'ld'g), 128
 Conklin, Julia S., cited, 194, 126
 Continents, The four, figures of, at Nat. Capitol, 87; groups of, in New York City, 92; Africa, the Dinah among, 92

INDEX

Coppin, Fanny Jackson, 187
 Copy, what the word means in sculpture, 195
 Cox, Kenyon, cited, 89; discusses: representing the Emancipation, 46-49; technical dexterity, 61; Millet's picture, the Sower, 155
 Crandall, Prudence, 111, 215
 Crawford, Thos., sculptor statue Liberty on Nat. Cap'l; see Lib'ty
 Cromwell, John W., cited, as to: bust of Douglass, 184; Sojourner Truth, 196; Douglass' criticism of Ball's Emancipation group, 199; the Prudence Crandall incident, 215; assists author, xxi
 Cromwell, Oliver, Negro Revolutionary soldier, 187
 Cumæan Sibyl, painting and bust by Elihu Vedder, 82-87, 208
 Cynicism, in Vedder's Sibyl, 85, 208

Daniels, John, cited, 220
 Dargan, Olive T., assists author, 189
 Daughter of the Sun, 92
 Davis, Harriet Tubman See Tubman, Harriet
 Davis, Jefferson, objects to Liberty Cap, 4; mentioned, 90, 91 (note)
 Death Angel, 54, 224
 Defenders, Black See Negro Defenders
 Democracy of Childhood, (suggested name for) group by Geo. E. Bissell, on military monument Waterbury, Conn., 109-114
 Deniker, cited, 211
 Detroit, colored people of, 198; Emancipation, figure on military monument in, which see
 Diana, statue, 73
 Dinah, The, among the continents, 93

Douglass, Maj. Chas. R., 107
 Douglass, Frederick, his monument at Rochester, 106-108; bust of, 184; not pleased with Ball's group, 198; alluded to, 148, 206
 Downes, W. H., cited, 165, 171, 223
 Drawing Rations see Taking the Oath

Earle, Helen L., cited, 24, 143
 Eaton, cited, 201
 Edgerton, Fred'k Wm., describes relief at Fort Griswold, 186
 Edinburgh, Scotland, Emancipation group in, by Bissell, which see
 Edwards, Sidney W., sculptor of Douglass Monument, 107
 Egyptian hood and crest, 91
 Elaboration see Over-Elaboration
 Eliot, President of Harvard University, cited, 222
 Elliott, Capt. Sam'l, erected monument to faithful slaves at Fort Mill, S. C., 118
 Emancipation, figures by Malfatti and Pezzicar, at the Centennial, 183, 184
 Emancipation, figure, on military monument, Detroit, by Rand'ph Rogers, 24-26, 44
 Emancipation, group, Edinburgh, by Geo. E. Bissell, 24-26, 44; erroneously described by Payne, 204 See also his Waterbury group, 106-114
 Emancipation, group, in Washington (replica in Boston), by Thos. Ball, 26-32; compared to the conceptions of others, 33, 42, 44; unpleasant to Fred'k Douglass, 198; cost of, 199; original of slave in, 199, 200; alluded to, 201, 204, 207
 Emancipation, group, by Meta V. Warrick Fuller, 55-66

INDEX

- Emancipation, groups and figures.** summary and discussion of, 43-49; how generally conceived and express'd in art, 185; difficulty of representing, 46 ff; no adequate representation of, prior to 1918, 46; justified by the Negro's military services, 165, 220
- Emancipation, proposed moun'ts to commemorate; see Lincoln Memorials, proposed**
- Emancipation, panel in base of military monument, Cleveland,** by Levi T. Scofield, 87-89; the freedman in, 205; Payne describes falsely, 206; mentioned, 45, 46
- Emancipation, The Glory of,** name suggested for group, 113
- Emancipation Exposition in New York, 1912, Mrs. Fuller's group at,** 56
- Emerson, cited, as to:** inconsistency, 106; genius, 141; the poet, 170; quoted, 63, 97, 172
- Emotions, Conflict of, in Miss Lewis' Freedwoman,** 21, 225
- Epic of Freedom, suggested by the Rogers groups,** 158, 163
- Epic of the soil, Millet's,** 157
- Ethiopia Asleep; see Africa, group by French**
- Ethiopia (Africa), statue by Anne Whitney,** 136-141
- Ethiopia Awakening, name suggested for Miss Whitney's statue,** 140
- Euripides, his epitaph,** 108
- Expediency not based on preference,** 100
- Faithful Slaves Monuments,** 117-120, 218, 219
- Farragut, Admiral, 81**
- Fate, Fingers of, in Mrs. Fuller's group,** 57
- Features (facial), the "toning" of, criticised; see African features**
- Figurative representation required for themes,** 51 ff
- Fingers of Fate, in Mrs. Fuller's group,** 57
- Finish, in sculpture—Rodin and Cox cited concerning,** 60 ff
- First Fruits of Reconstruction, The, name suggested for a Rogers group,** 163
- Forbes, Geo. W., cited, as to the Peter Salem Memorial, 184; as to Negro workman completing the statue of Liberty, 194; assists author,** 225
- Ford, Gabriel, mentioned on tablet in Richmond, Va.,** 185
- Forever Free, inscription on base of Edmonia Lewis' group,** 225
- Form, alleged Negro see Negro form**
- Fort Griswold, Conn., tablet and relief in, bear names and figure of Negro Revolutionary soldiers,** 185
- Fort Mill, S. C., Faithful Slaves Monument at; which see**
- Four Continents, The see Continents**
- Frankness in art,** 105
- Free America, figure on Attucks Monument, Boston, 115 (note)**
- Freedman, The, statuette, by J. Q. A. Ward, 12-19; mentioned, 28, 44; mistake as to location of, 196; exhibited at Panama-Pacific Exposition, 197; on sale, 197**
- Freedman, A, shown: in Scofield's panel, Cleveland, 88; in Bissell's gr'p, Edinburgh, 84; in Mrs. Fuller's gr'p, 57; in Rogers groups, 144, 160, 162, 163; See Freed Slave**

INDEX

- Freedmen's Memorials** (for Lincoln) See **Lincoln Monuments**
- Freedom**, an Epic of, suggested by certain Rogers groups, 158
- Freedom**, Friends of, in a Rogers group, 148
- Freedom** (The Freedwoman), grp, by Edmonia Lewis, 225
- Freedom**, statue on Nat'l Capitol; see **Liberty**
- Freed Slave**, statue at the Centennial, 188; figure on milit'y mon., Indianapolis, 126, 219; figures in designs by Mills and Miss Hosmer, 41, 203 See also **Freedman** and **Freedwoman**
- Freedwoman**, The, group, by Edmonia Lewis. 20-22; mentioned. 44; located, 197; picture of the work finally secured, 225
- Freedwoman**, A, on the Beecher Monument, 67; in Mrs. Fuller's group 57; in the Rogers groups, 144, 147 See also **The Freedwoman**, by Edmonia Lewis, and figure on military monument, Detroit (p. 24), and the Cumaeen Sibyl See also **Freed Slave**
- Freedwoman**, conventional "make up" for a, 70 (note)
- Freeman**, Jordan, Negro Revolutionary soldier, 185
- French**, Daniel Chester, sculptor; one of his figures discussed by Walton, 63; his group, Africa, in New York City, which see
- Friend in the Swamp**, A, a Rogers group, 152
- Fugitive's Story**, The, a Rogers group, 147
- Fuller**, Meta V. Warrick, sculptress, Emancipation gr'p, which see; her **Tableau Groups** at the Jamestown Exposition, 183; she assists author, xxii; cited, 225
- Garrison**, Wm. Lloyd, 147
- "**Gates of Life**," (Ransom), 179
- Genius** discussed, 141
- Glory of Emancipation**, name suggested for group at Waterbury, 118
- Glover**, Geo., alluded to, 225
- Goddess of Peace**, 126, 127
- Goddess of War**, (Bellona), 76, 122, 124, 125
- Godiva**, Lady, figure, 136
- Gonse**, Louis, cited, 64
- Gorham Co.**, New York, 197
- Government**, the American See **United States Government**
- Greek Slave**, The, statue, 1-3
- Hale**, Nathan, statue, 74
- Harper**, Frances Watkins, 187
- Harriet Tubman Tablet**, Auburn, N. Y., 102-106
- Harriet Tubman** (Davis), monument at the grave of, 187
- Hathaway**, Isaac, sculptor, 183
- Hayti**, gives money for Douglass Monument, 106
- Heroes of Tomorrow** See **Hopes of the Future**
- Hervilly**, A. D., assists author, xxii
- Hierophile**, Greek name of Libyan Sibyl, 195
- High Art** See **Art**
- High-water mark** in dramatic expression in Amer'n sculpture, 77
- History**, figure on military monument, Detroit, 24
- Hogarth**, artist, 47
- Honey Hill** (battle), 178
- Hopes of the Future**, figures in group at Panama-Pacific Exposition, 175-179
- Hosmer**, Harriet, sculptress, designed elaborate Lincoln Memorial, which see

INDEX

Howard, Gen. O. O., 206
 Howard University, 11, 197
 Humanity, figure in Mrs. Fuller's group, 57, 64; see also page 93
 Humor, discussed by Carlyle, 161
 Hunt, Holman, artist, 48

Ideal, the, and Idealization in Art, 58, 66, 153 ff; see also page 200
 Impersonal, the, in Art, 55 ff
 Inconsistency, probable accusation of, 104; Emerson cited as to, 105
 Indianapolis: Peace and War gr'ps on military mon.; see Peace
 Indianapolis News, cited, 125
 Inspiration in art, 168
 Interpretation, importance of, xviii

Jackson, Jane, original of Vedder's Sibyls, 82
 Jackson, May Howard, sculptress, 183, 184
 James, Henry, cited, 6
 James, Juliet, cited, 178 (note)
 Jamestown Exposition, Mrs. Fuller's groups at, 188
 Javes, James J., cited: as to workmen "turning rebel," 4; as to the Libyan Sibyl, 8; as to Ward's Freedman, 12; as to the Higher Art, 9, 114
 Jesus (the Christ); His frankness, 105; heard gladly, 146; alluded to, 26, 28
 "Jewel of Liberty," (Lincoln), 38
 Johnson, Edward S., cited, 202
 Johnson, Mae P. Smith, assists the author, xxiii

Kellogg, Jonathan, 218
 Kerneys, Edward, sculptor, 128
 Keyser, Ephraim, sculptor, 129

Kimball, Helen F., assists author, 80
 Kimball, Moses, pres'nts replica of Ball's group to City of Boston, 26
 Kneeling Slave, Lincoln and a group by Thos. Ball, 26, 44, 198, 201, 204 See also Freed Slave
 Knight of Freedom (Beecher), 67
 Knowledge is Power, figure of a Negro boy by Valentine, 181
 Kraus, Robert, sculptor of Attucks Monument in Boston, which see

L'Abolizione, figure by Vincenzo, at the Centennial, 134
 L'Africaine (Selika), statue by Caroni at the Centennial, 132; story of Selika, 221
 LaFarge, John, cited, 194
 Lake Erie, Battle of, picture by Powell, 70
 Latham, Lambo, Negro Revolutionary soldier, 185
 Laurvik, J. Nilsen, mentions The Nigger, a figure at Panama-Pacific Expos'n, 188; alluded to, 197
 Lee, Arthur, sculptor; his figure, The Nigger, at Panama-Pacific Exposition, 188
 Lentilli, sculptor, 175
 Lewis, Edmonia, sculptress, of statue (group), The Freedwoman, which see: her work alluded to, 188
 Liberty (official name, Freedom), statue on the dome of the Nat'l Capitol, by Thomas Crawford, 3-4; completed by Negro workman, 4, 193; head-dress of, controversy about, 4, 90, 91 (note); over-elaborate in "make-up," 88
 Liberty Cap, not permitted on statue of Liberty, 4; on figure of America at Nat. Cap'l, 91 (note)

INDEX

- Liberty, figures on proposed Lincoln Memorials, 41, 42, 204; on mil. monument, Indianapolis, 126
- Libyan Sibyl, statue, by W. W. Story, 5-12, 26, 195
- Lincoln and a Kneeling Slave, group, by Thomas Ball, 26, 44, 198, 201, 204; see also Freed Slave
- Lincoln, figure, in Ball's group, 26, 44, 201, 204; in Bissell's group, 32; in Scofield's panel, 45; see also Lincoln Monuments
- Lincoln Memorials, proposed: designed by Clark Mills, 39-43; designed by Harriet Hosmer, 202-204, 207
- Lincoln Memorial, erected by Freedmen See Emancipation group by Ball
- Lincoln Monuments: at Springfield, Ills., 37, 202; at Chicago, 85 (note) See also Lincoln Memorials and Emancipation gr'ps and panels—separate entries for each
- Lincoln signing Proclamation, as a picture, discussed, 47
- Link, C. S., describes Faithful Slaves Monument at Fort Mill, S. C., 118
- Literalness in art See Realism
- Livermore, Mary A., describes Anne Whitney's statues, Ethiopia and Toussaint L'Ouverture, 138-143
- Living pictures, rural, 88
- London Art Journal, describes Miss Hosmer's design for Lincoln Memorial, 203
- London Athenæum, cited, 7
- London Exhibitions, of 1851 and 1862, the Greek Slave at, and Story's Sibyl and Cleopatra at, 1, 5, 6, 10
- Lotus Eater, The, statue, 136
- Lowell, James Russell, cited, 66, 157, 163
- Lydenburg, H. M., assists author, xxii
- McCabe, cited as to Pezzicar's figure and Malfatti's figure at the Centennial, 133
- MacMonnies, Frederick, his group the Navy on Brooklyn military monument, see; his Army group discussed, 122
- Making Friends with the Cook, a Rogers group, 150
- Malfatti, his figure, Emancipat'n, at the Centennial, 133
- "Mammy," Negro, 90, 118 (note), 119
- Martineau, Harriet, 142
- Mary (The Virgin), alluded to, 168
- Massachusetts, 54th Reg't, Volunteers (Colored), memorial for; see Shaw Memorial
- Massacre Monument, Boston; see Attucks Monument
- Masterpiece, what constitutes a, 64, 141
- Melitz, Leo, cited, 222
- Men of Color, depicted as superior men physically, 80 See also pp. 73, 81
- Meyerbeer, alluded to, 133, 221
- Michael Angelo, artist, 48, 59
- Millet, painter, his pictures, the Sower and the Woman Carrying Water, discussed, 154, 155
- Military Monuments: Detroit, figure, Emancipation, on, 24; Edinburgh, Emancipation group on, 32; Cleveland, Emancipat'n panel and Mortar Practice group on, 37; Brooklyn, the Navy and the Army groups on, 74, 122; Waterbury, Democracy of Childhood,

INDEX

group on, 100; Indianapolis, Peace, group on, 130; Boston, Shaw Memorial, 164 See also separate entries for each
Military Monuments, three show a Negro Defender, 72, 207
Mills, Clark, casts statue of Liberty, 4; designs proposed Lincoln Memorial, which see
Mills, Fisk, cited, 198
Mobile Bay, Battle of, picture, by Overend, 81
Mortar Practice, group on milit'y monument, Cleveland, by Levi T. Scofield, 87, 71-73

National Academy, Vedder elected into, 83
National Capitol See Capitol
National Museum, 90 (note)
National Religious Training Sch'l, alluded to, xvii
Nations of the East, and of the West, groups at Panama-Pacific Exposition, 175 ff
Nation's Ward, The, figure by Edward Valentine, 130
Naval actions, Negroes in pictures of, 79, 80, 81
Naval groups: on military monuments, Cleveland and Brooklyn, 37, 73 See entries for each
Navy, The, group, on Brooklyn military monument, by Freder'k MacMonnies, 73-78, 208
Negative qualities in art, 59
Negress; the use of the word discussed, 207
Negro, alleged physical peculiarities of the, discussed, 209-218
Negro, sculptured heads of the, on buildings, 188
Negro-American soldier, recognition of, 54, 168, 229

Negro Aspiration, name suggested for group on mil. monument at Waterbury, 113
Negro baby, in Rogers groups, 145, 147; figure of by Mrs. Jackson, 184
Negro boy, depicted: as forcing open the book, 110; as a curious spectator, 150; as in mischief, 158; as laughing and as asleep, 180, 181; as a Hope of the Future, 177 See also Mrs. Fuller's group, 55 ff
Negro Color-sergeant at Port Hudson, 38
Negro Defenders (of the Nation) in American Art, mentioned and discussed, 72, 74, 79, 207 See also **Negro Soldiers and Sailors**
Negro, The, exceptionally endowed in art power, 11
Negro features in American art: see African features
Negro form, alleged, discussed, 208 ff
Negroes See **Black Folk**; **Colored people**, **women**; **Men of color**
Negro girl, depicted: in Mrs. Fuller's Emancipation group, 57 ff; in Rogers Africa at the National Capitol, 87; in a John Rogers group, 158 ff See also **Freedwoman**
Negro "mammy"; see "Mammy"
Negro soldiers and sailors: their work justified Emancipation and their valor inspired America's greatest work of art, 165 and 172 See also **Negro Defenders** and pages 125 and 128
Negro women in American sculpture; see **Freedwoman**
Negro Regiment, memorial for: see **Shaw Memorial**
Negroes "in action," 72, 80, 81; see

INDEX

- also Negro Defenders
 Negroes, stalwart, and scantily attired, in art, 80, 81
 Nelson (Lord) Column, London, Negro in relief on, 80 (note)
 Neuhaus, Eugen, cited as to gr'ps at Panama-Pacific Expo., 176 ff
 New York City; French's group, Africa, in, which see
 Nigger, The, figure by Arthur Lee exhibited at Panama-Pacific Exposition, 188
 North Star, Fred. Douglass' newspaper, 106
 Norton, Charles Eliot, 5
- Oberlin College, Edmonia Lewis attended, 20, 197
 Ohio "boys" in 54th Mass. Reg't, 172
 Old Masters, alluded to, 85
 "One love, one hope, one duty," (O'Reilly), 78, 117
 Oneness of high human purpose: set forth by MacMonnies' gr'p, 77
 O'Reilly, John Boyle; his poem on Attucks justified the memorial, 115; the poem quoted from, 78, 116, 215
 Over-elaboration in art, discussed, 43, 70, 88 See also Realism
 Overend's picture, Battle of Mobile Bay, 81
- Paintings: Powell's Battle of Lake Erie, 79; Overend's Battle of Mobile Bay, 81; Vedder's Cumaeen Sibyl, 88; Millet's Sower and his Woman Carrying Water, 154 ff; Hunt's Triumph of the Innocents, 48
 Panama-Pacific Exposit'n: groups, Nations of the East and of the West, at, 175; figure, The Nigger at, 188; Ward's statuette, The Freedman, at, 197
 Pan is dead, poem, quoted, 101
 Partridge, Wm. Ordway, cited, 163
 Paul (the Apostle), 105
 Payne, Frank O., cited, 204, 206
 Peace, Angel of, Goddess of, 126
 Peace, group, on military monument, Indianapolis, designed by Bruno Schmitz, 120-128, 219, 220
 Pendleton, Lelia, A., cited, 108
 People's sculptor; John Rogers so designated, 163
 Personal, the, in the representat'n of themes, 51 ff
 Pezzicar, F., sculptor; his figure, Emancipation at the Centennial, 132-135
 Philadelphia, City Hall, 188
 Phillips, Mary E., cited, 8
 Phillips, Wendell, 142, 148, 201
 Poetry and Art—their parallelism, 169
 Pope, Miss E. D., cited, 217
 Port Hudson, color-serg't at, 88
 Portrait statues, discussed, 108
 Powell's picture, Battle of Lake Erie, 79
 Powers' statue, the Greek Slave, 1-3
 "Puddings rolled in the dust," 104
 Putnam, Herbert, assists author, xxii
- Race prejudice, children's freedom from, represented, 110 ff
 Ransom, Rev. Reverdy C., quoted, 179
 Ransomed Slave See Freed Slave
 Raphael, artist, 48
 Realism may be pushed too far, 70, 104, 105 See also over-elaboration
 Rebellion, a souvenir of, 18

INDEX

Reconstruction, The First Fruits of, name suggested for a Rogers group, 163

Reed, Philip, Negro slave, completes figure of Liberty, 193

Restraint in art, 35 See also *Over-elaboration*

Revolution Breaking the Chains, figure on Attucks Monument, 115

Richmond, Va.: Valentine the only sculptor in, 128; tablet in, mentions a heroic Negro, 185

Rochester, N. Y., the Douglass Monument in, 106

Rodin, sculptor, alluded to, 59, 60, 173

Rogers, John, sculptor; his six groups which show Black Folk, 148-163; his widow assists author, 153

Rogers, Randolph, sculptor figure Emancipation on military monument, Detroit, and figure Africa at the National Capitol; see each
Roth, Frederick G. R., sculptor, 175

Rude, sculptor, 123

Ruskin, John, cited, xviii, 123

Saint-Gaudens, Augustus, sculptor Shaw Memorial, Boston, which see; his Sherman Monument, 52; mentioned, 61

Salem, Peter, Negro Revolutionary soldier, 184

Sandhurst, cited, 134

Schmitz, Bruno, designer of military monument in Indianapolis and of Peace and War groups on the same; see *Peace*

Scofield, Levi T., designer Emancipation panel, and Mortar Practice group, on military monu-

ment, Cleveland; see each
Sculpture, "not a form of art for the dull," 63; how produced, 195

Selika See *L'Africaine*

Servitors, Negro, in groups at the Panama-Pacific Exposition, 176 ff

Shaw Memorial in Boston, by Augustus Saint-Gaudens, 164-174, 222, 223, 224

Sherman (Gen.), monument, 52, 53

Shinn, Edward; see *Strahan*

Sibyls, The, discussed, 194

Slave Auction, The, a Rogers group, 144

Slave, Freed See *Freed Slave*

Slave, Lincoln and a Kneeling See *Lincoln etc.*

Slaves, Faithful See *Faithful Slaves*

Slaves, former; their memorials for Mr. Lincoln See *Lincoln Monuments*

Smith, Amanda, 187

Smith, Harry C., assists author, 205

Sojourner Truth; her story suggests statue of the Libyan Sibyl, 9; alluded to, 187, 196, 198

Soldiers' and Sailors' monuments; see *Military monuments*

South, sculptors from the, and Black Folk, 128-131

Sower, The, Millet's picture, 154

Stalwart Negroes in Art, 80-81

Stodart, E. W.; his engraving of the Libyan Sibyl, 6

Story, William Wetmore, sculptor; his statues, *The Libyan Sibyl* and *Cleopatra*, 5-12; Story mentioned, 95

Stowe, Harriet Beecher, cited, 9 ff

Strahan (Edward Shinn), cited, 132, 133, 220

Sturgis, cited, 17

Sumner, Charles, 80, 148

Sun of Emancipation, 23

INDEX

- Taft, Lorado**, cited, regarding:
 Ward's Freedman, 17; Rogers' Emancipation figure, Detroit, 24; Ball's Emancipation group, 27; Ward and his Beecher Monument, 67, 68, 71; MacMonnies' Naval group, 74; sculptors from the South, 128, 130; the John Rogers groups, 151, 152; Shaw Memorial, 166 ff
- Taking the Oath**, a Rogers group, 149, 150
- Talbert, Mary B.**, assists author, 197
- Tarquin, Roman King**, 88
- Technique in sculpture**, 60 ff
- Tennyson**, quoted, 157
- Tetra-grammaton**, 7
- Thompson, John W.**, started movement to erect Douglass monument, 106-107
- "Toning" of African features** See African Features
- Toussaint L'Ouverture**, statue by Anne Whitney, 188-143
- Trafalgar, Battle of**, picture and sculptured relief of, 80
- Triumph of the Innocents**, picture by Hunt, 48
- Trotter, Geraldine L.**, assists author, xxii
- Truth, Sojourner** See Sojourner Truth
- Tubman, Harriet** See Harriet Tubman
- Tuckerman**, cited, as to Libyan Sibyl, 9 (note); as to Ward's Freedman, 14; ment'n'd, 73, xviii
- Tylor, E. B.**, cited, 212
- United States Government**, represented by female in Bissell's group at Waterbury, 110; three works of art owned by, which show Black Folk, viz; Africa, group by French; Africa, figure by Rogers; Powell's Picture—see separate entry for each
- Unc' Henry**, figure by Valentine, 181 (note)
- Uncle Ned's School**, a Rogers gr'p, 153-163
- Underground Railroad**, 103-104
- Union**, figure on Detroit military monument, 21
- Vale, Henry A.**, assists author, 41
- Valentine, Edward**, sculptor; his figures, *The Nation's Ward and Knowledge is Power*, 180-181
- Van Dyke, Henry**, cited, 49 (note)
- Van Dyke, J. C.**, cited, 154
- Vasco de Gama**, 183, 221
- Vedder, Elihu**, painter and sculptor of the *Cumaean Sibyl*; which see
- Victory**, figures on military monuments, 24, 52, 224
- Victory, Nelson's flag-ship**, black men on, 80
- Victory of the Union**, name suggested for group, 58
- Vincenzo**; his figure, *L'Abolizione*, 134
- Wagner (Fort)**, Battle of, 173
- Waller, Dr. Owen M.**, assists author, 93
- Walton, William**, cited, 68
- Ward, J. Q. A.**, sculptor the Freedman, statuette, and the Beecher Monument, Brooklyn; see separate entries for each; Taft's tribute to Ward, 68, 71
- War groups on military monuments**, 75, 120, 122 ff
- Warren, Francis H.**, assists author, 24; cited, 198
- Warrick, Meta V.** See Fuller, Mrs. Meta V. Warrick

INDEX

Washington City—Liberty on the
Dome of the Capitol; Africa on
door-frame of the same; Ball's
Emancipation group; proposed
Lincoln Memorials by Mills and
Miss Hosmer; see separate en-
tries for each

Waterbury, Conn., Bissell's group
in, 109-114

"Weed's plain heart, A," (Lowell),
157

Western Sanitary Commission, 200

Wheatley, Phillis, 187

"White silence," (Mrs. Browning),
2

Whitney, Anne; her statues, Ethi-
opia and Toussaint L'Ouverture,
186-148

Whitney, Mrs. Harry Payne, 188

Whittier, John G., 147

Wilberforce, cited, 17

Woman Carrying Water, The,
Millet's picture, 155

Wordsworth's sonnet on Tous-
saint, 148

"World is weak, The," (Mrs.
Browning), 108

World's Work magazine, assists
author, xxiii

Wounded Scout, The, a Rogers
group, 152

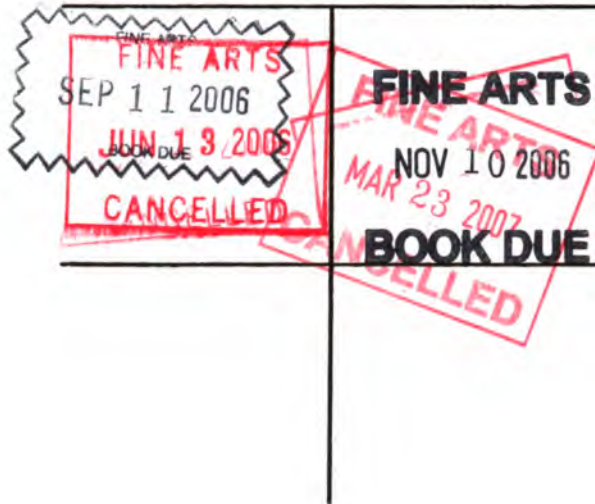
Wright, R. R., assists author, xxii

Wyeth, Samuel Douglas, cited, 198

Yankee enthusiasts, 160

Yeatman, James E., 200

This book is the property of the
Fine Arts Library
of Harvard College Library
Cambridge, MA 02138 617-495-3374



*Please observe all due dates carefully. This book
is subject to recall at any time.*

The borrower will be charged for overdue,
wet or otherwise damaged material.
Handle with care.

FINE ARTS LIBRARY



3 2044 039 323 357